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Dixieland Fake Book, Vol. 2

I know you're just panting to get at the tunes, but put your axe down and get out the records. You need to listen to them, to learn the feel and phrasing of the music, to know what I left out or couldn't represent.

Here are "hard-core" jazz classics from the 1920s: King Oliver '23, Morton, Armstrong's Hot 5 & 7, Bix, Bessie Smith, Ellington; 1940s-50s compositions of Bechet, Lu Watters & the West Coast Revivalists; mid-40s "New Orleans Revival" tunes of George Lewis, Kid Ory, Bunk Johnson. Plus some less known tunes that have held me over many hearings.

Most sheets are closely related to the original records. Most are transcribed in part, some of them completely. You can hear them on: ***http://redhotjazz.com*** and virtually all have been reissued on CDs that with few exceptions are currently (2005) available. The goal is to preserve the music by enabling you to play the tunes, secondly to play in the style of the records and the key performers. I used published music as available for popular-type tunes that stand on their own. I made tune-by-tune decisions on how to present them.

Many of these tunes do not have discreet melodies. These are jazz records and from the start the melody line is often embellished, and what melody there is may not even be repeated consistently. Mind you, each tune is a composition, consciously created by someone, with specific chords, and arranged to varying degrees for the record. The musicians were first-rate professionals, so what they play should be taken seriously.

I assume that users will simplify, vary or improvise on each passage--after all, this is jazz... The dots and other "marks" that indicate how notes should be played help represent the records more accurately if one wishes to play the tunes as recorded, or learn the styles of the players.

People enjoy the music for different reasons and in different ways. Some enjoy the records, period. Others want to hear their favorite records in stereo, or in live performance. Others like the styles, or the tunes. Musicians often want to play music they like. It's strictly a matter of personal taste.

There are several main approaches to playing early jazz. Fans and musicians often favor one over the others (and all too often tend to disparage the others and their advocates).
1. *Repertory recreationism*--attempts to recreate the records note for note, sometimes even writing out the individual parts and reading them during performance.
2. *Stylistic recreationism*--musicians attempt to master the styles of the original players and perhaps recreate their key solos; they play the tunes without necessarily playing all the notes on the records, and they play other tunes in the style of their heros.
3. *Impressionism*--musicians play the tunes, to varying degrees trying to present the flavor of the originals by playing the melodies, and perhaps some well-known solos and breaks, providing the audience with some familiar elements, but otherwise making them their own.
4. *Playing tunes for their own sake*--a good tune invites attempts to play it. Some tunes work well only within a certain style range; others can be digested and reborn in new styles.

All these approaches have inherent aesthetic validity, because the tunes and performances had their own validity. The classic jazz records that are a main object of this book have grabbed successive generations of musicians and fans because they are more than merely valid--they inspire.

If you find errors, or if you think you have better ideas on aspects of my work, please let me know immediately so I can consider them for upgrading the book.

Acknowledgements
I have been immeasurably enriched by participation in the *Dixieland Jazz Mailing List* and *78-List,* where I met the non-DC area jazz musicians/fans/collectors listed below.
A number of individuals have improved the book significantly by reviewing and correcting sheets, providing music and recordings, etc.

Crucial assistance has been provided by:

David Robinson, arguably the DC area's best Dixieland/Trad cornet player, head of the Traditional Jazz Educators Network-- expertise & records on the 1940s New Orleans Revival.

Dick Sleeman, a trombonist/tubist in the Netherlands–yeoman help with chords and notation.

Rolf Kaschorrek, Trumpet player/arranger in Germany: chord help, some transcriptions.

James Dapogny, jazz pianist, professor of music, and probably the USA's leading expert on Jelly Roll Morton's works--some advice & practical help with my Morton sheets (and a number of sheets in "*30s-40s Fake Book*" and "*20s-30s Fake Book*").

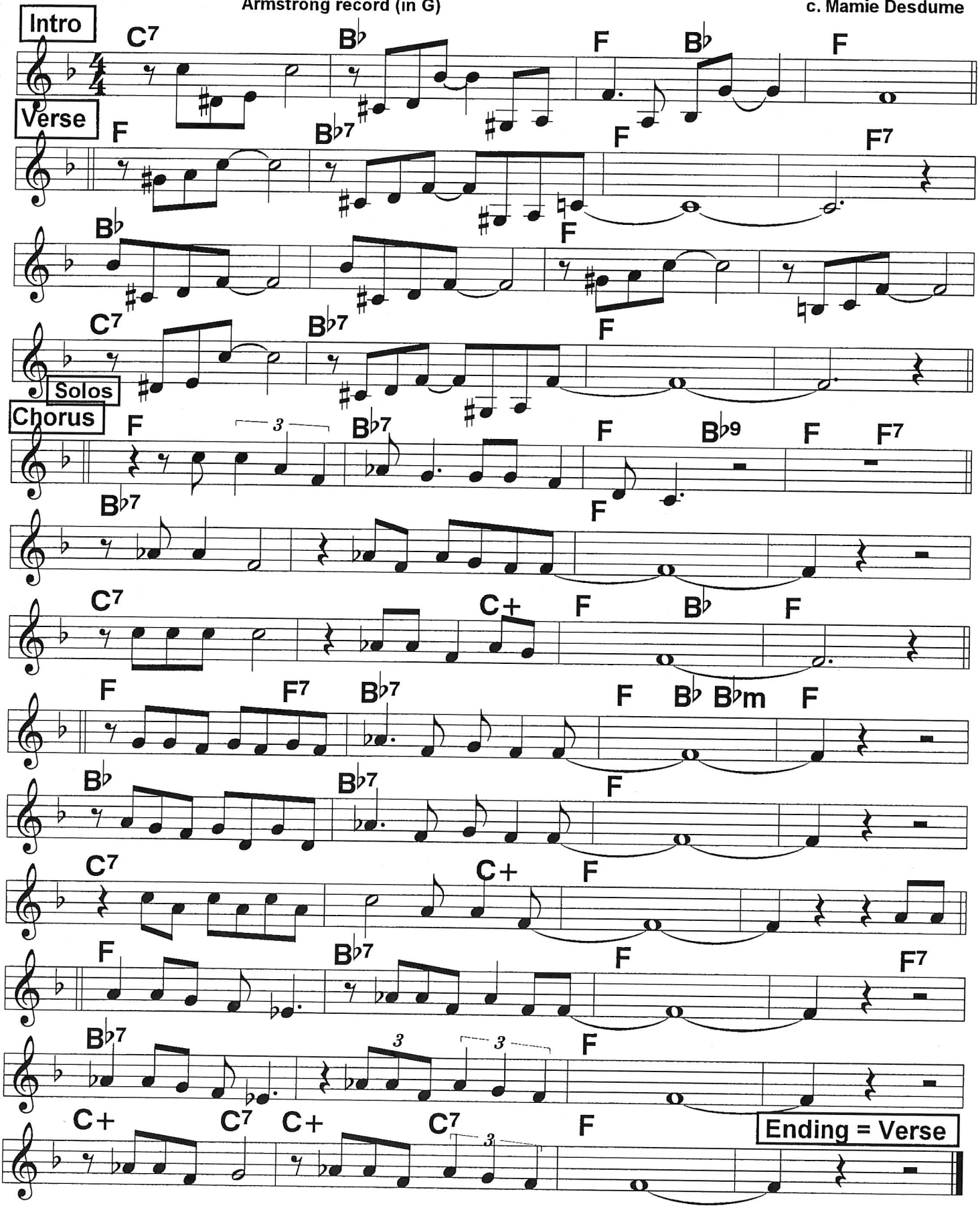
Other individuals whose cumulative assistance was significant:
Frank Mesich, trombonist, tubist, bassist, cornetist, and co-leader of *Buck Creek Jazz Band*--chords, general support.
Henning Hoehne, one of the DC area's great reed players–ideas on clarinet & Bechet specials.
Marty Frankel, cornetist, leader of the Federal Jazz Commission–Oliver '23 material.
John Farrell, British stride pianist and piano roll maker--some transcriptions.
Butch Thompson clarinetist, pianist, and George Lewis maven, reviewed my sheets of "Burgundy Street blues" and "St. Phlilip Street breakdown".
Sue Fischer, historian of early jazz in New Orleans--sheet music out of New Orleans libraries.

Alex Hassan pianist of Annandale VA, *Don Rouse* clarinetist of Arlington VA, *Audrey Van Dyke* of Alexandria VA, President of the Potomac River Jazz Club, *Frankie Van Cleave, Torgny Salö* of Sweden--music from their collections for this book and *20s-30 s Fake Book.*
Chris Tyle cornetist and trombonist *David Sager,* both well-known for the many trad CDs they play on--copies of Oliver Copyright sheets. The following jazz fans/collectors provided records: Bill Haesler and Anton Crouch of Australia, Al Simmons.

219 Blues (Mamie's Blues)

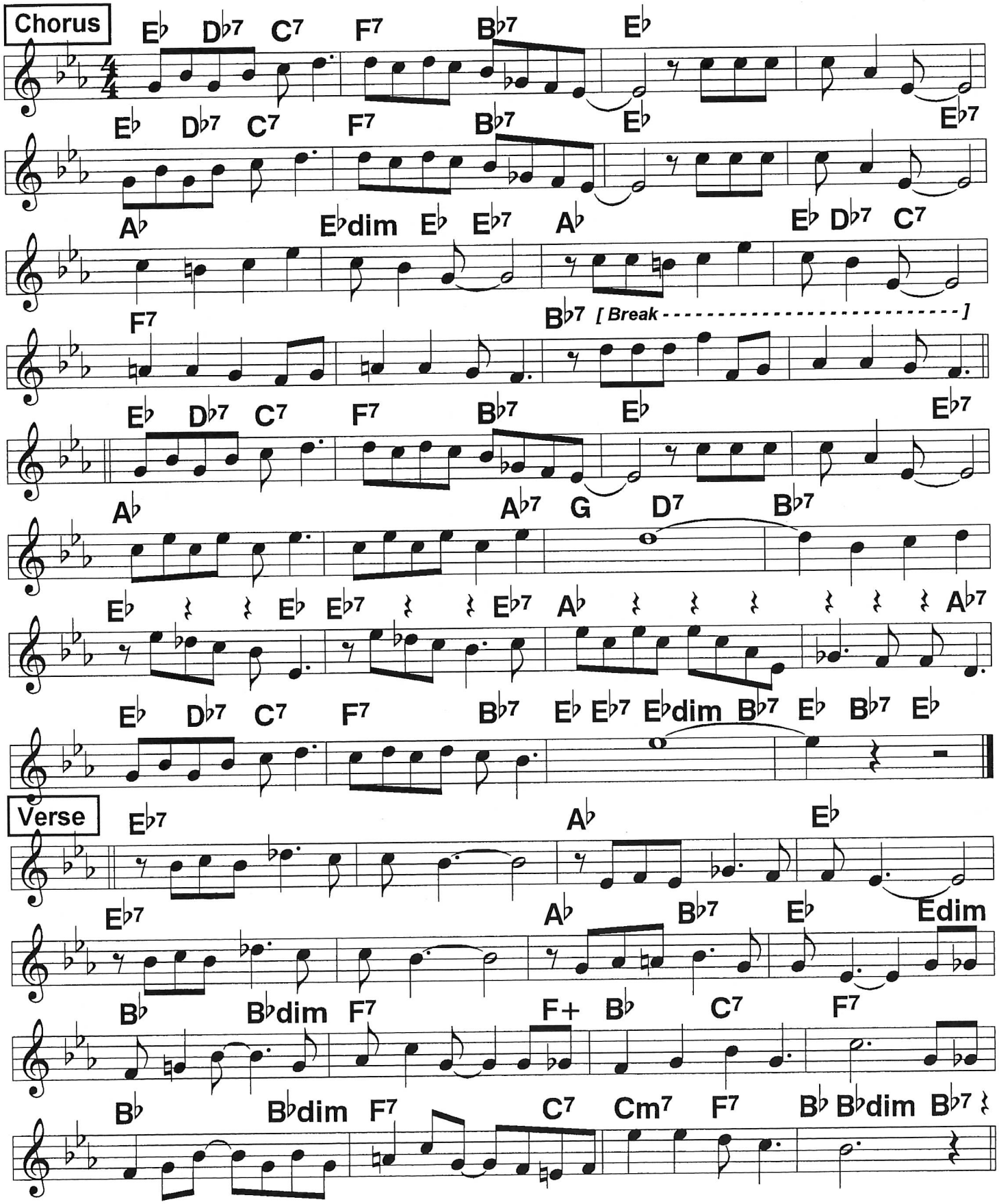
4/4 ♩ = 92

Sources: Intro--record; vocal--sheet music; Verse--5/27/40 Armstrong record (in G)

JR Morton, 1939; c. Mamie Desdume

Aggravatin' Papa

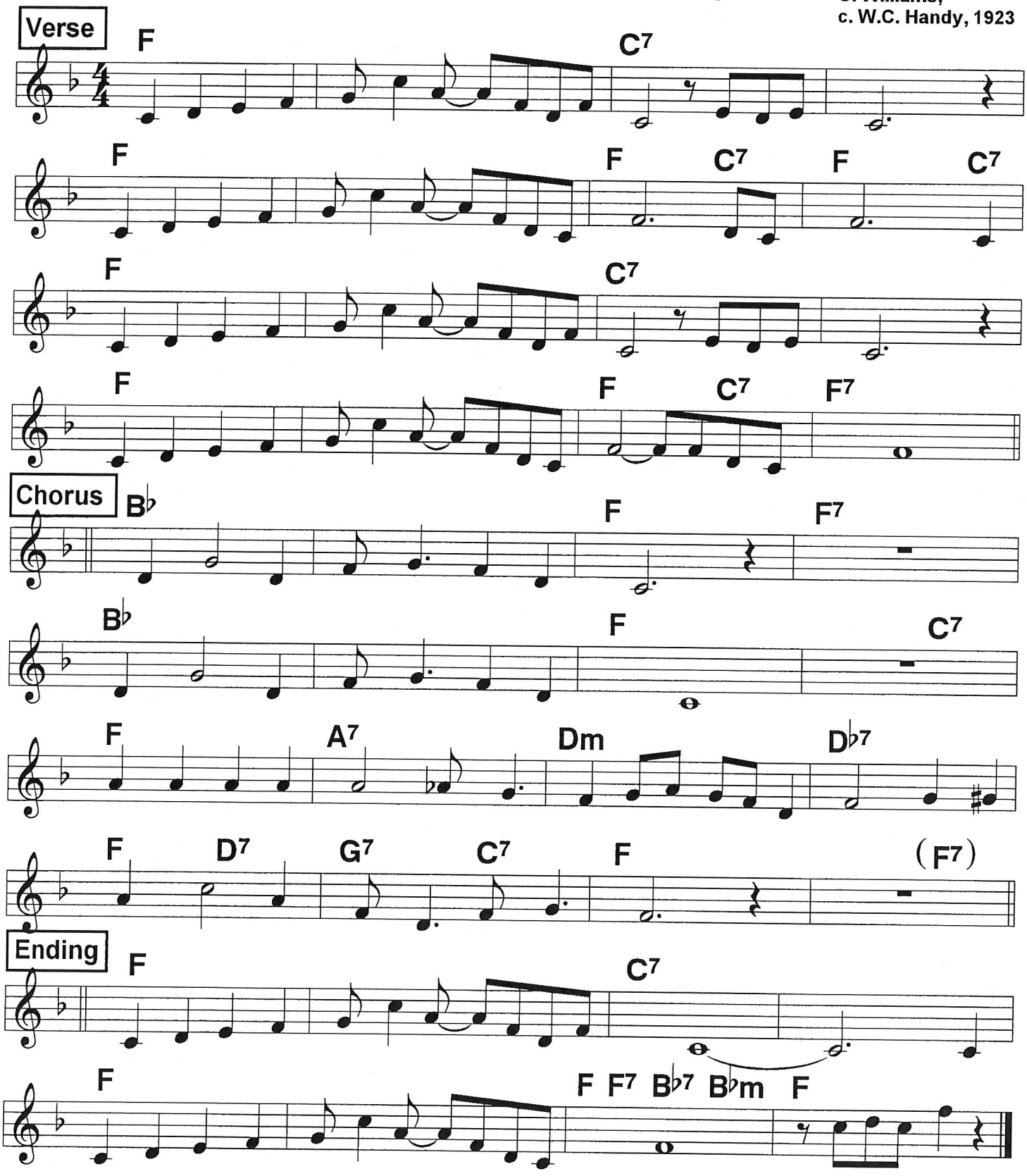
4/11/23 BS record in Bb

Bessie Smith '23; c. J. Russell Robinson, 1922

4/4 ♩ = 112

Atlanta Blues
(Make Me A Pallet On the Floor)

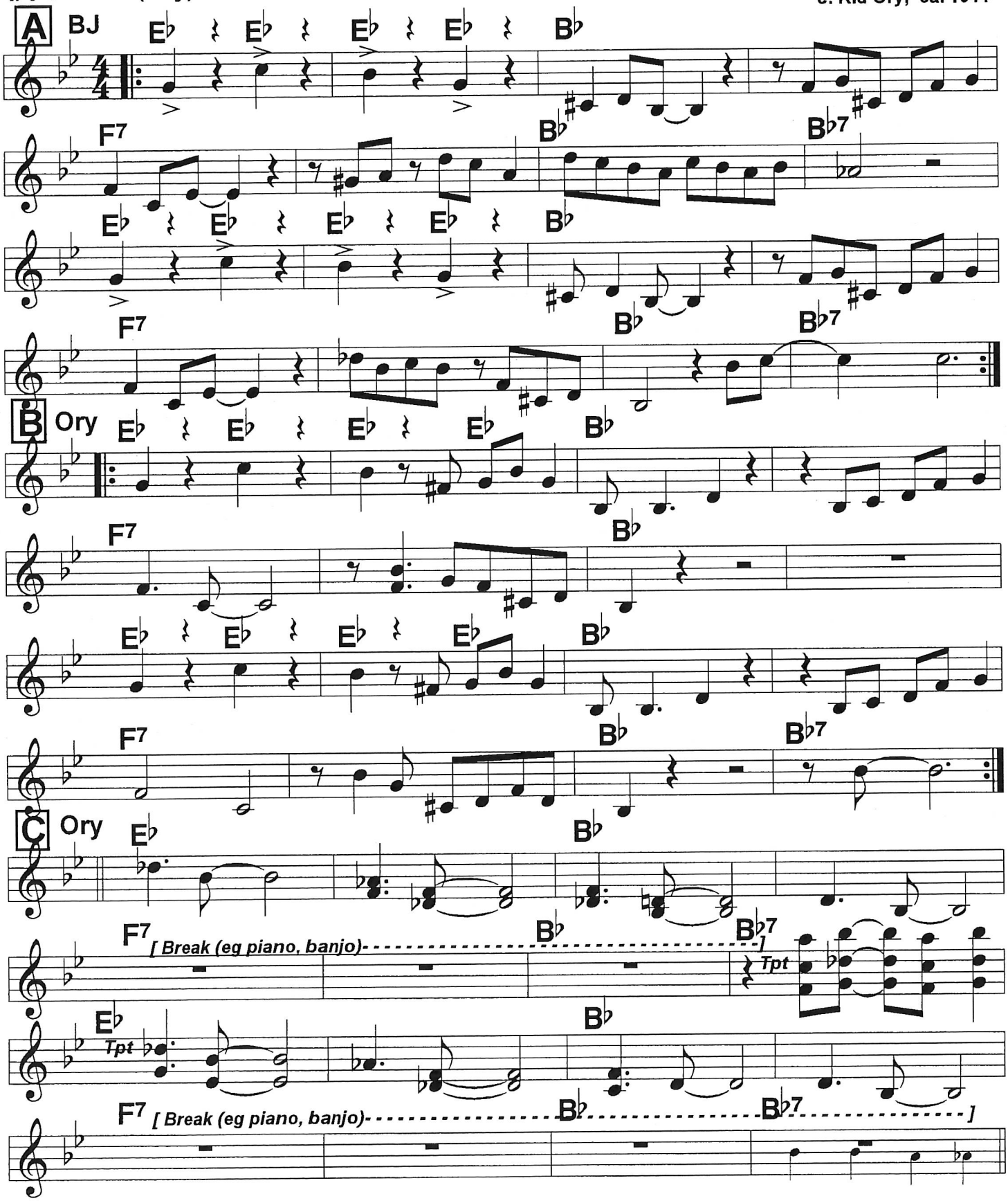
4/4 ♩ = 104

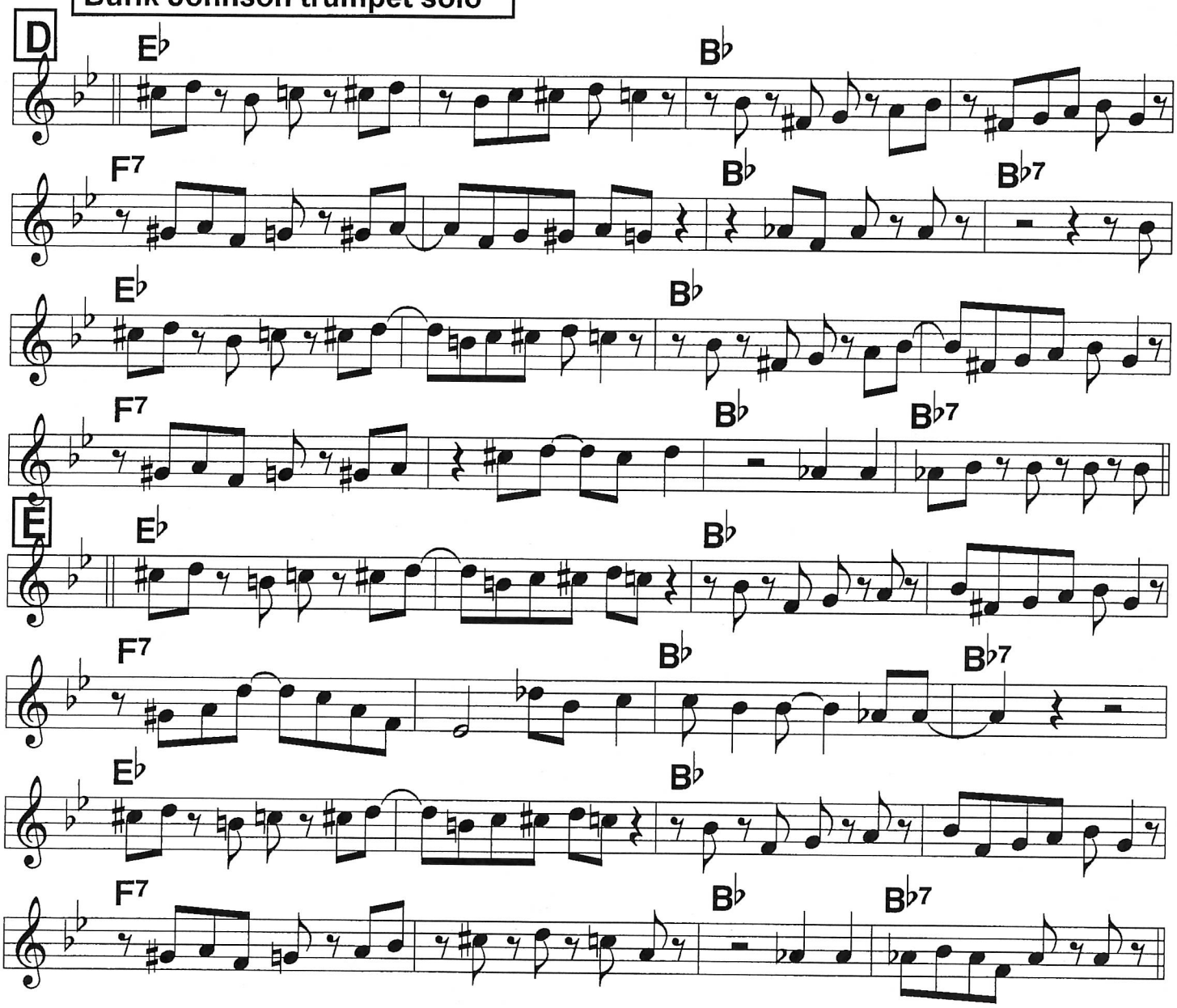
Book notes. 8/1/23 Blue Five record (in F) chords;
rec. melody is close, but doesn't have the ending.

Sara Martin w/
C. Williams;
c. W.C. Handy, 1923

4 All the Girls Go Crazy About the Way I Walk (1

♩ = 196 (BJ)
4/4 ♩ = 164 (Ory)

Orig. title said to be "All the whores go crazy about the way I ride."
Adapted from various Kid Ory and Bunk Johnson records.

c. Kid Ory, ca. 1944

All the Girls Go Crazy... (2)

Bunk Johnson trumpet solo

Routine: AA B A nX with variations, solos on A 1 or 2 X each. D E, C, A melody, jam A A. Ory "sang" after his trombone solo.

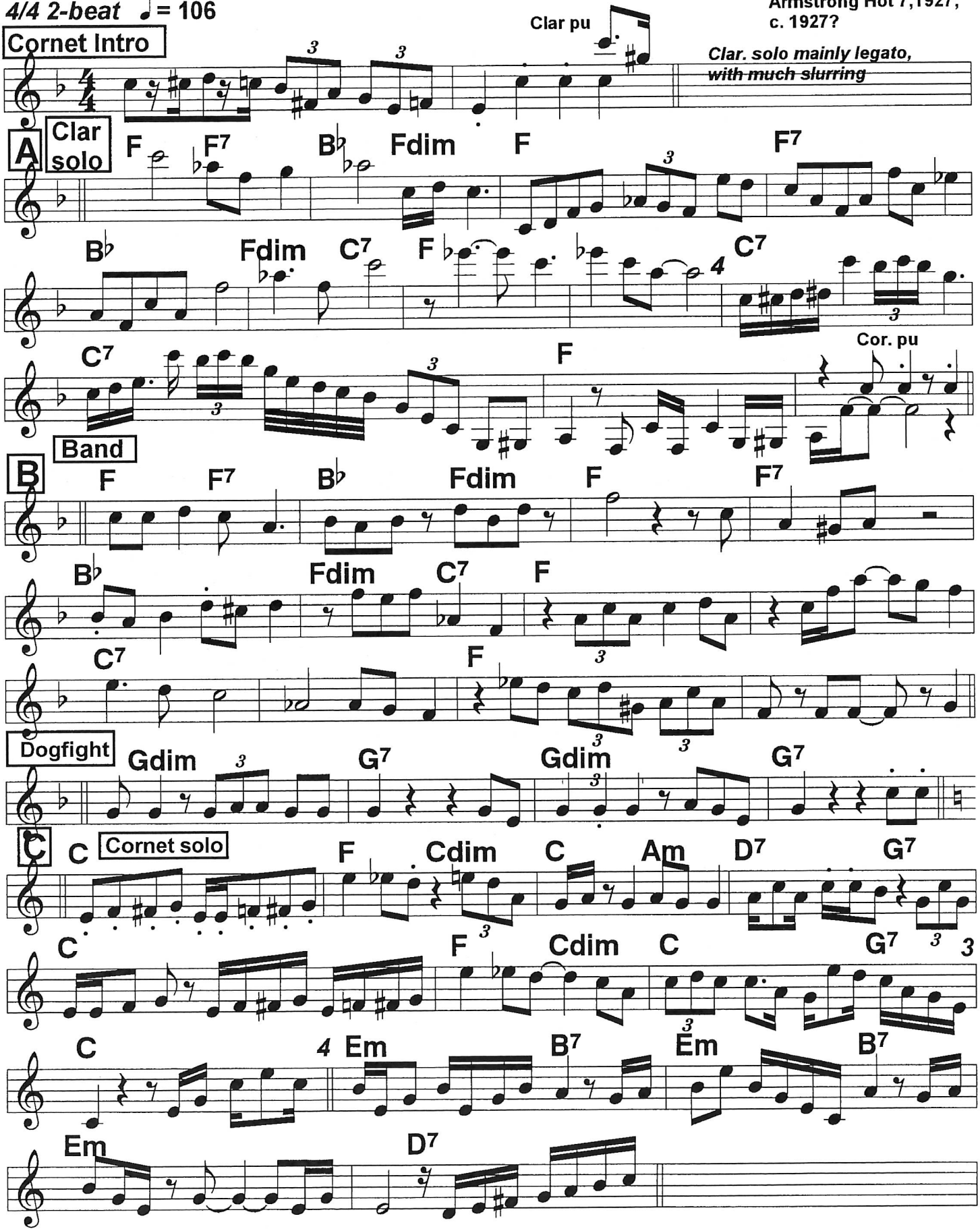
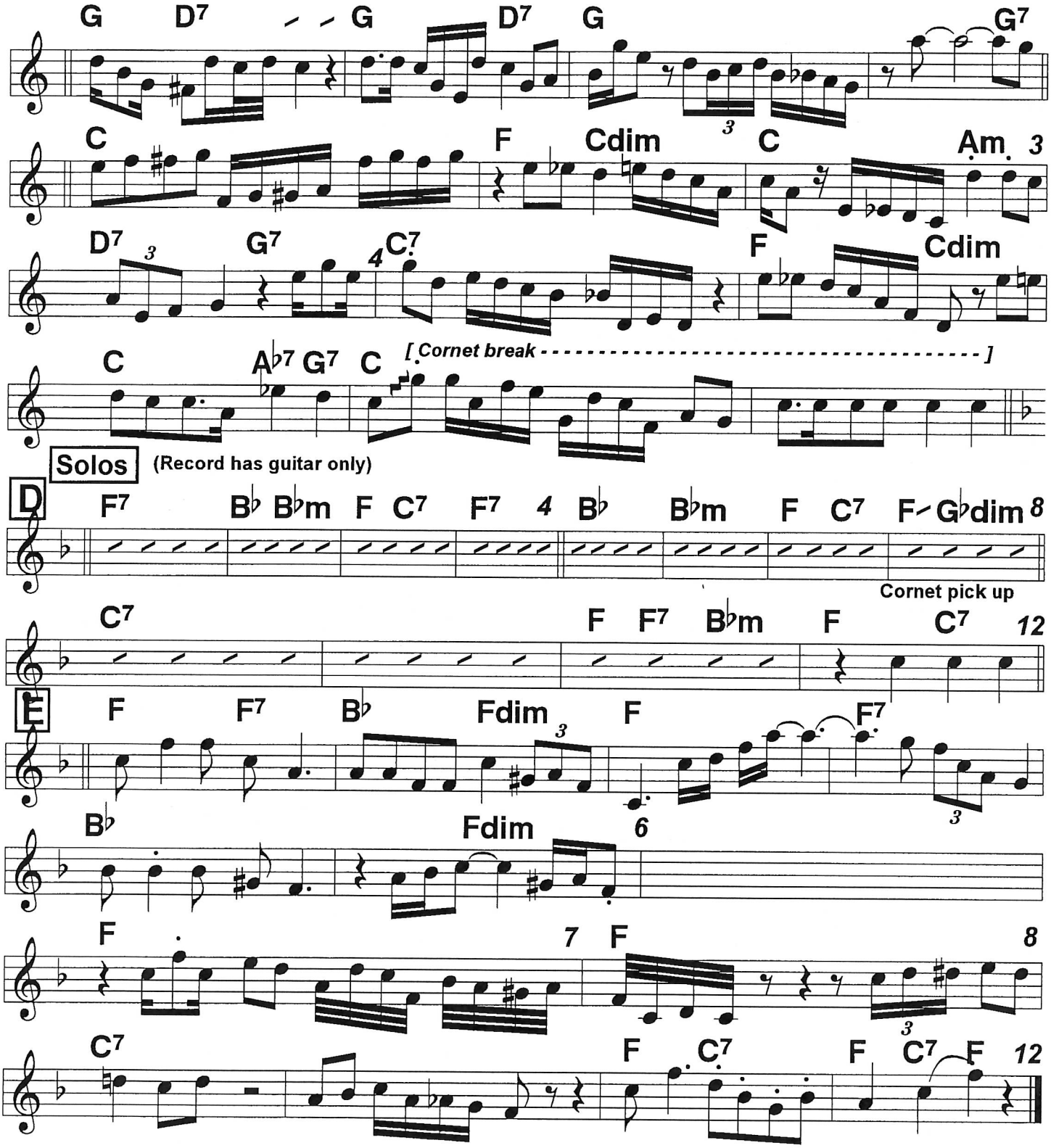
Ory "composed" the tune, Bunk composed the trumpet solo. Bunk's A melody --the 4 quick hits--starts the tune better, then Ory's serves as a variation. Once all the solos are done, Ory's C strain gathers the band for several A's of romping and riffing.

Alligator Crawl (1)

4/4 2-beat ♩ = 106

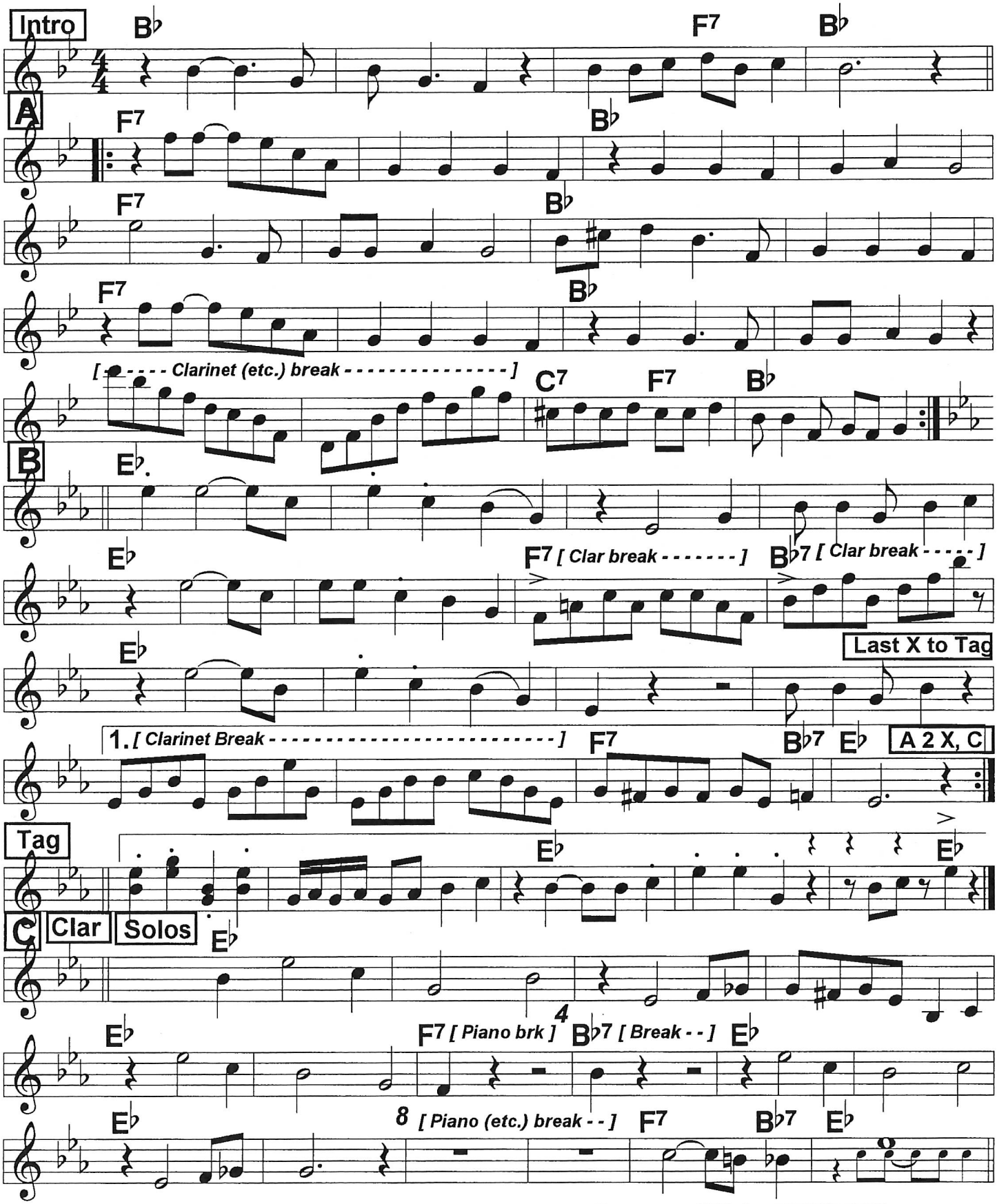
Armstrong Hot 7,1927; c. 1927?

Clar pu

Clar. solo mainly legato, with much slurring

Alligator Crawl (2)

Routine: Basically the record, a display piece. But it's a great tune that stands by itself. B is the Verse, C the Chorus. Dodds's solo on A is well worth some effort.

Alligator Hop

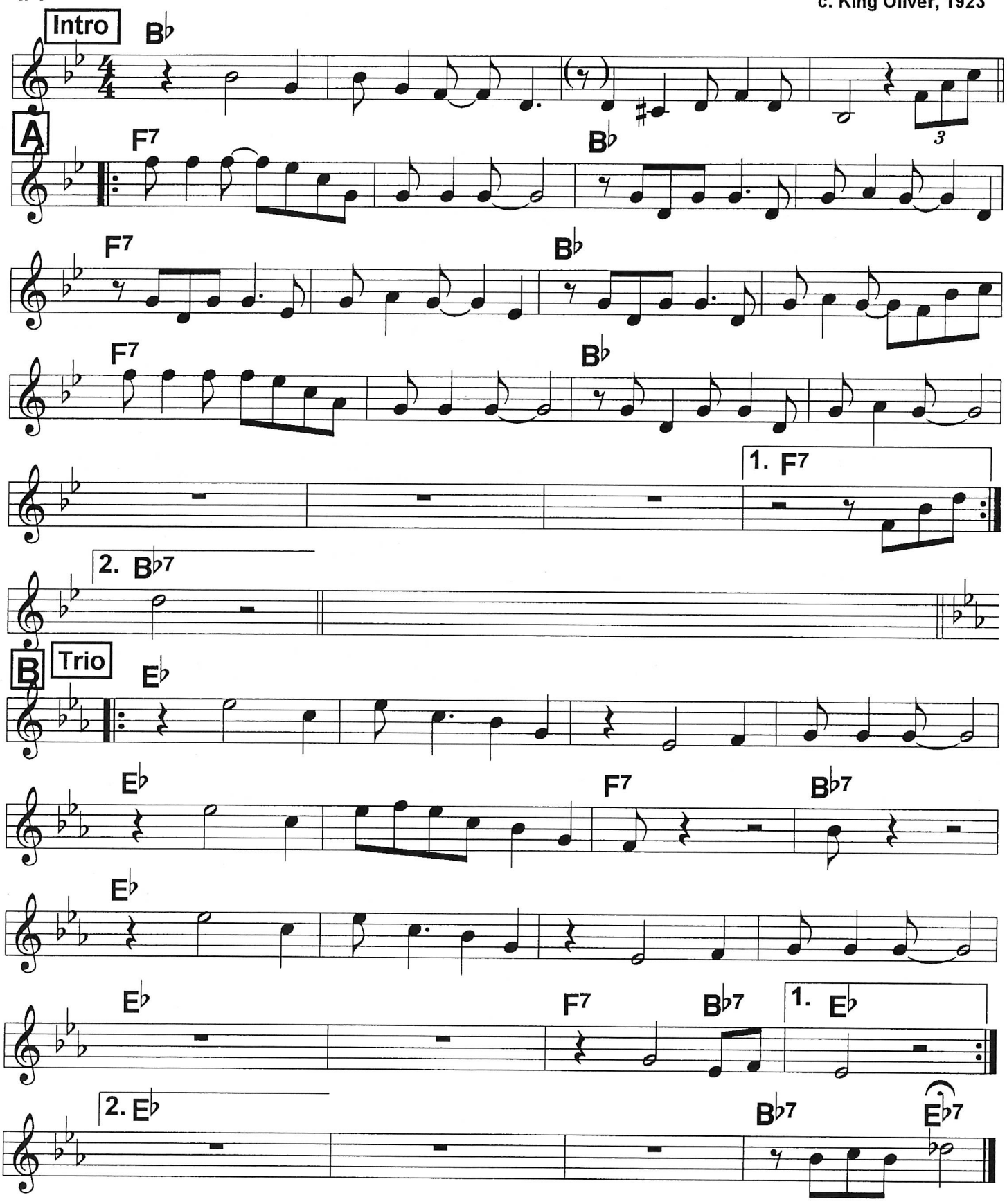
King Oliver '23;
c. Oliver, Hardin, '23

4/4 ♩ = 234

Routine: Intro, A A, B, A A, Solos on C, B B (12 bars)Tag

Alligator Hop (Copyright)

Oliver's copyright sheet, which Is written in 2/4, in C

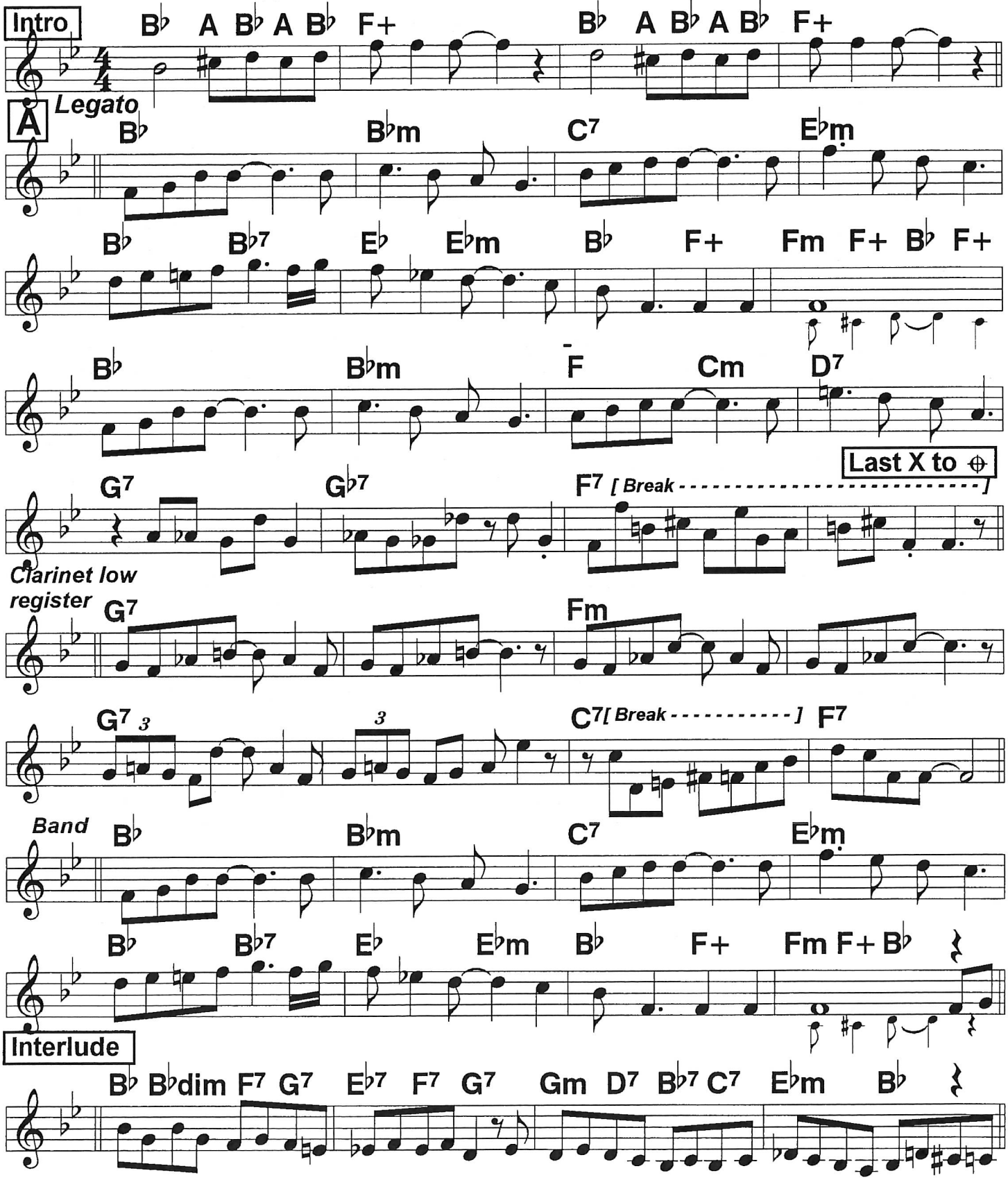
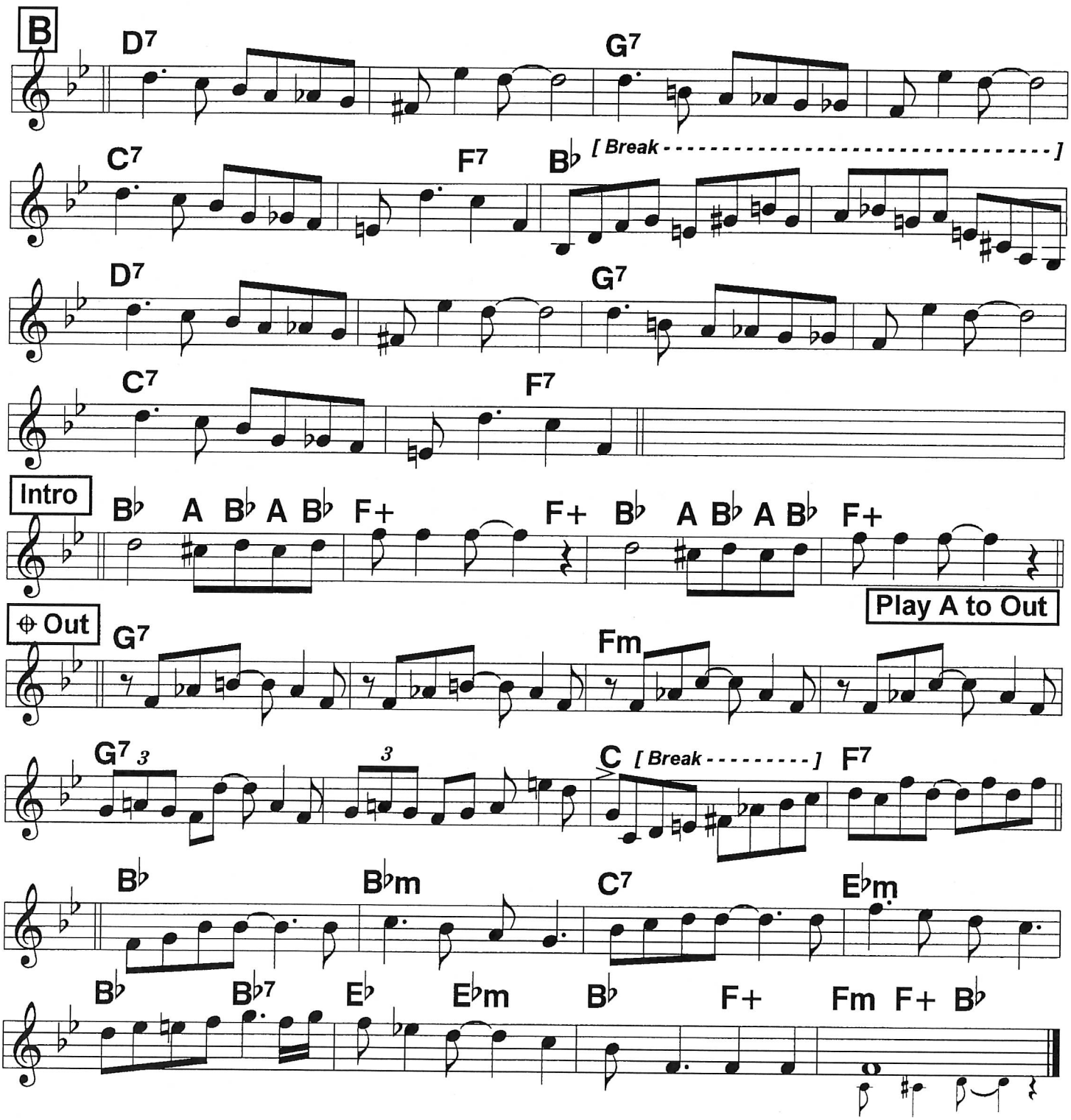
c. King Oliver, 1923

4/4

Awful Sad (1)

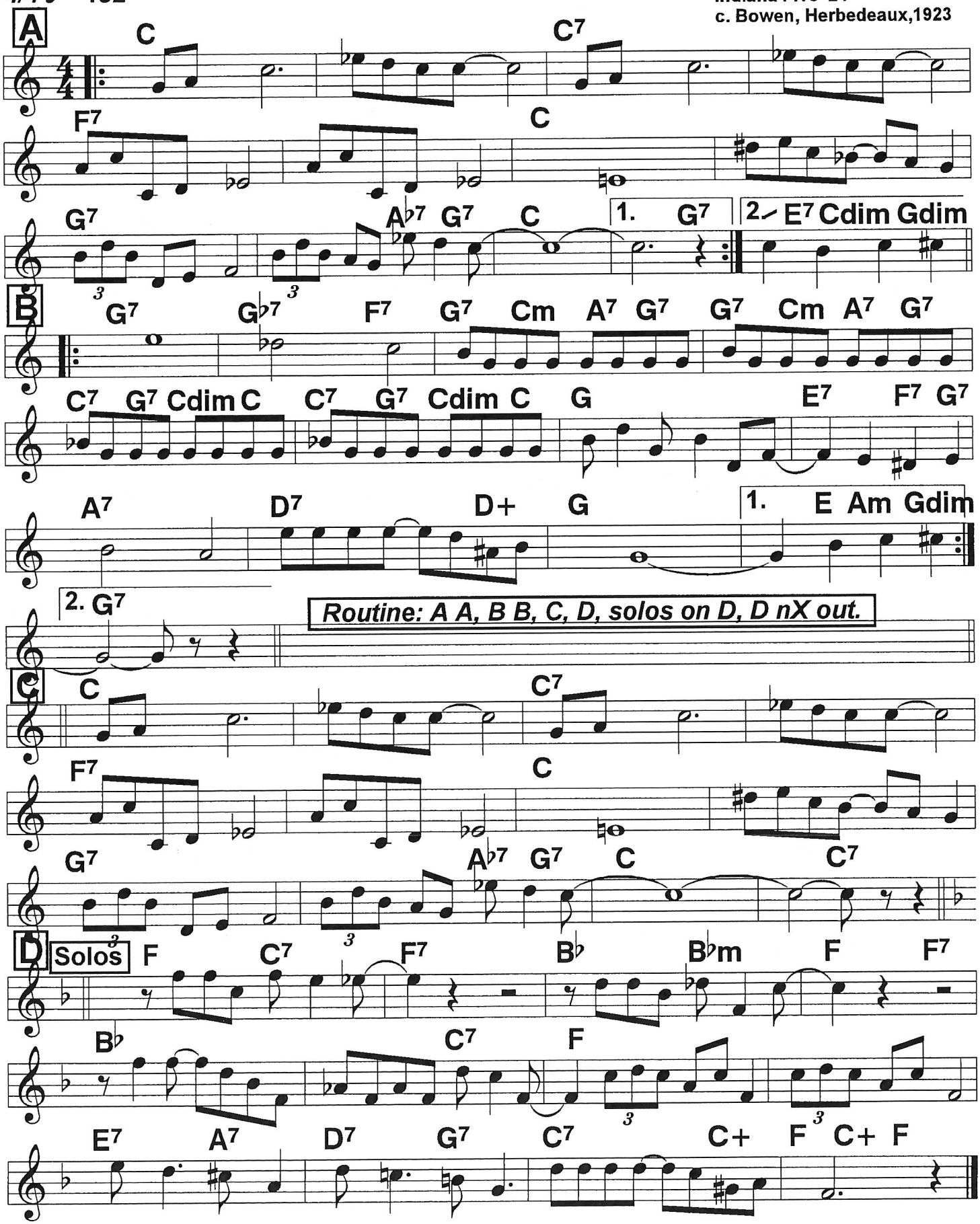
From 10/2/28 Brunswick Cotton Club Orch. record.

♩ = 112

Smooth 4/4 Not swingy

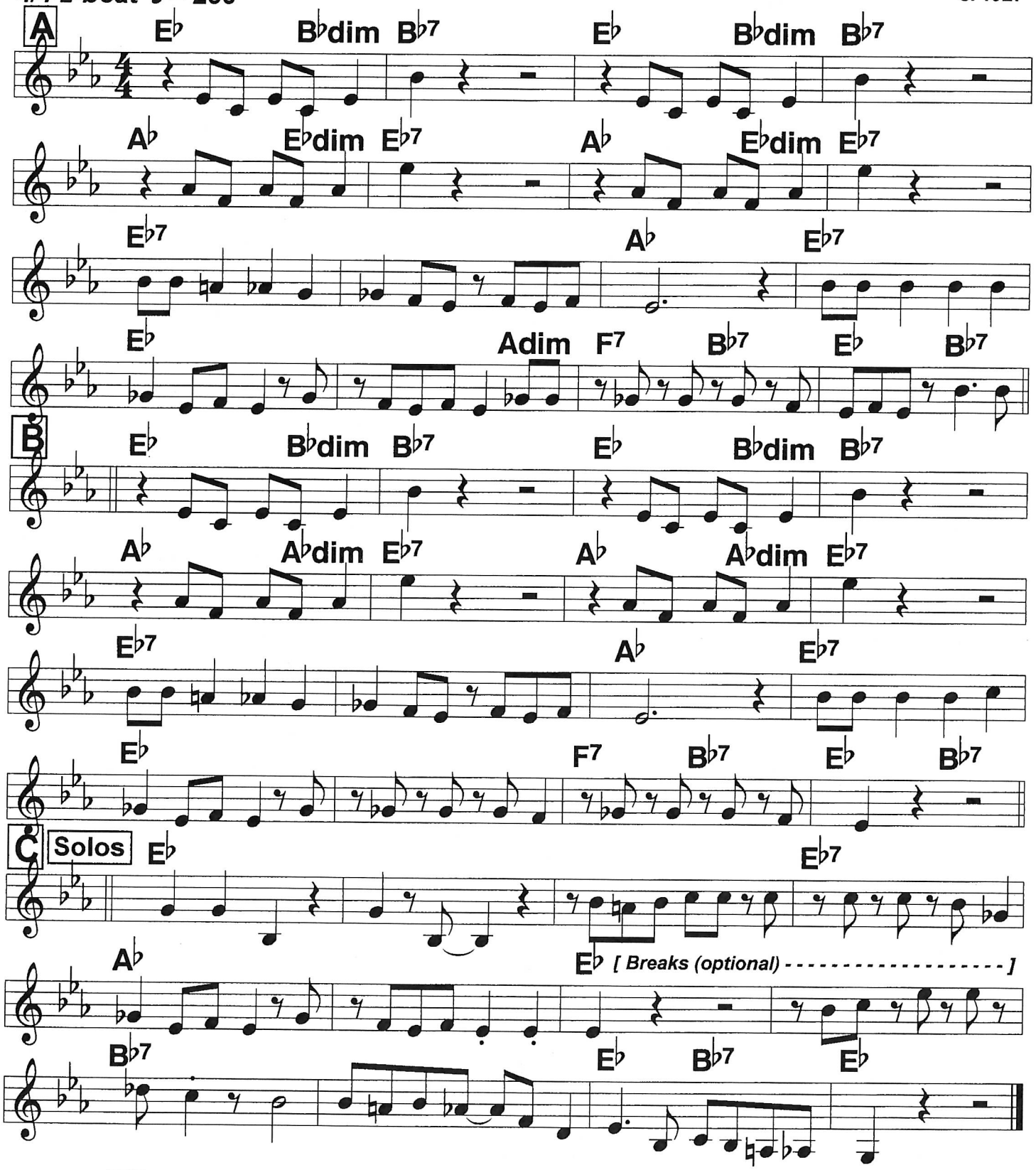
Ellington '28;
c. Ellington, 1928

Awful Sad (2)

Routine: Intro, A, B, split solos on A B, Intro, A 1X to Out, ritard last 2 bars.

Back O' Town Blues

Cotton Pickers '23, Original
Indiana Five '24
c. Bowen, Herbedeaux,1923

Ballin' A (the) Jack

From 12/3/27 Chicago Footwarmers record. Not the classic tune

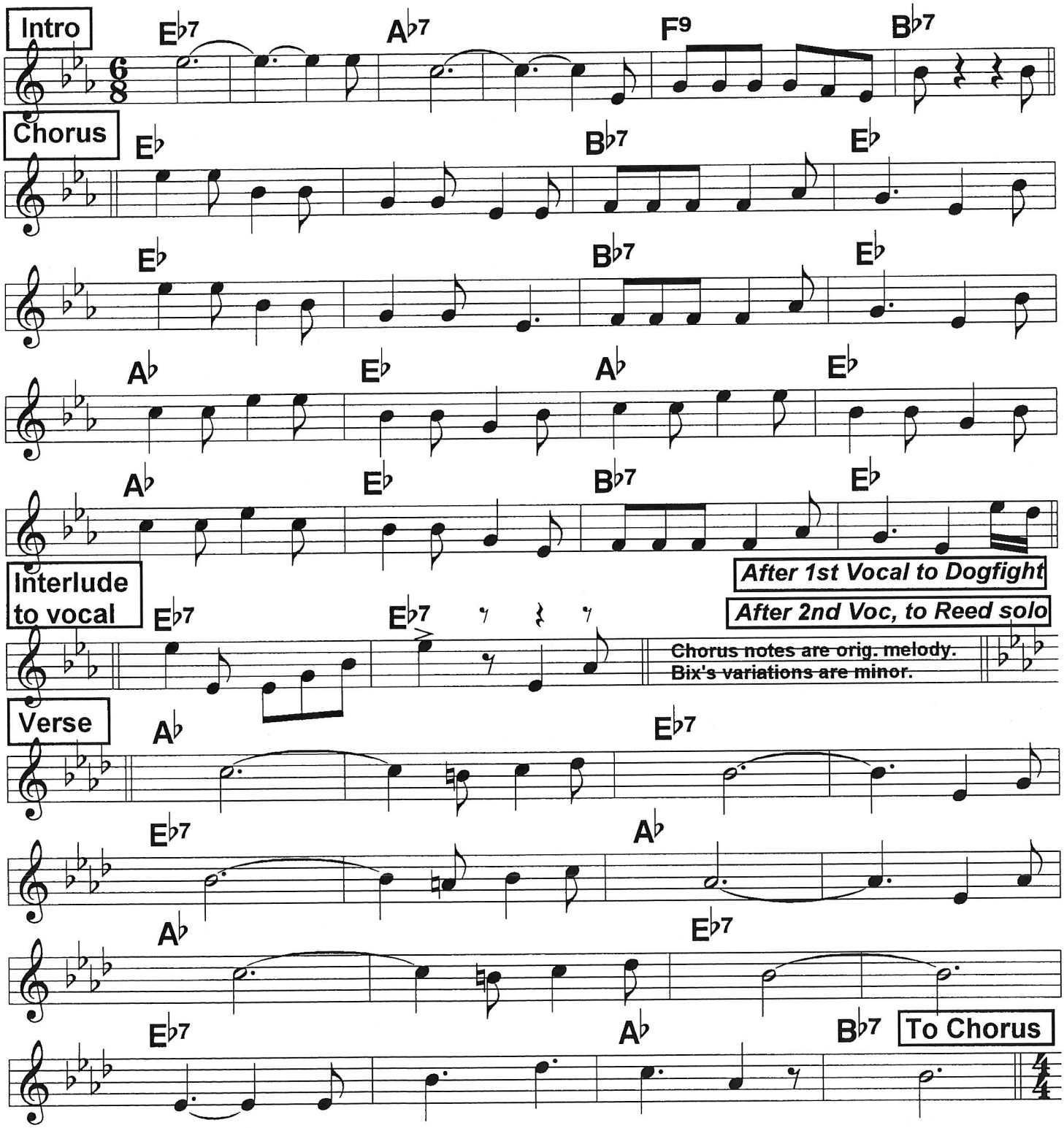
4/4 2-beat ♩ = 256

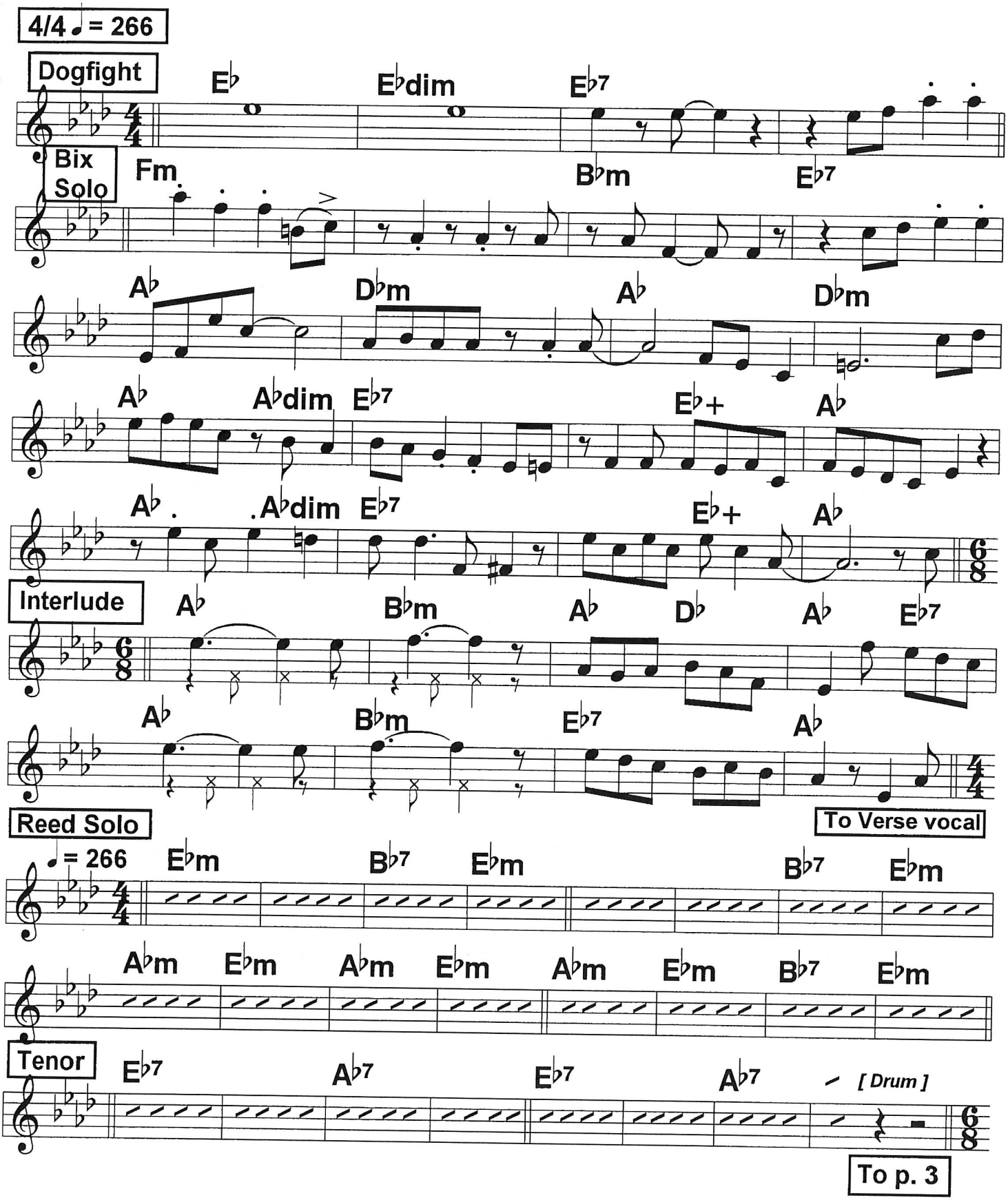
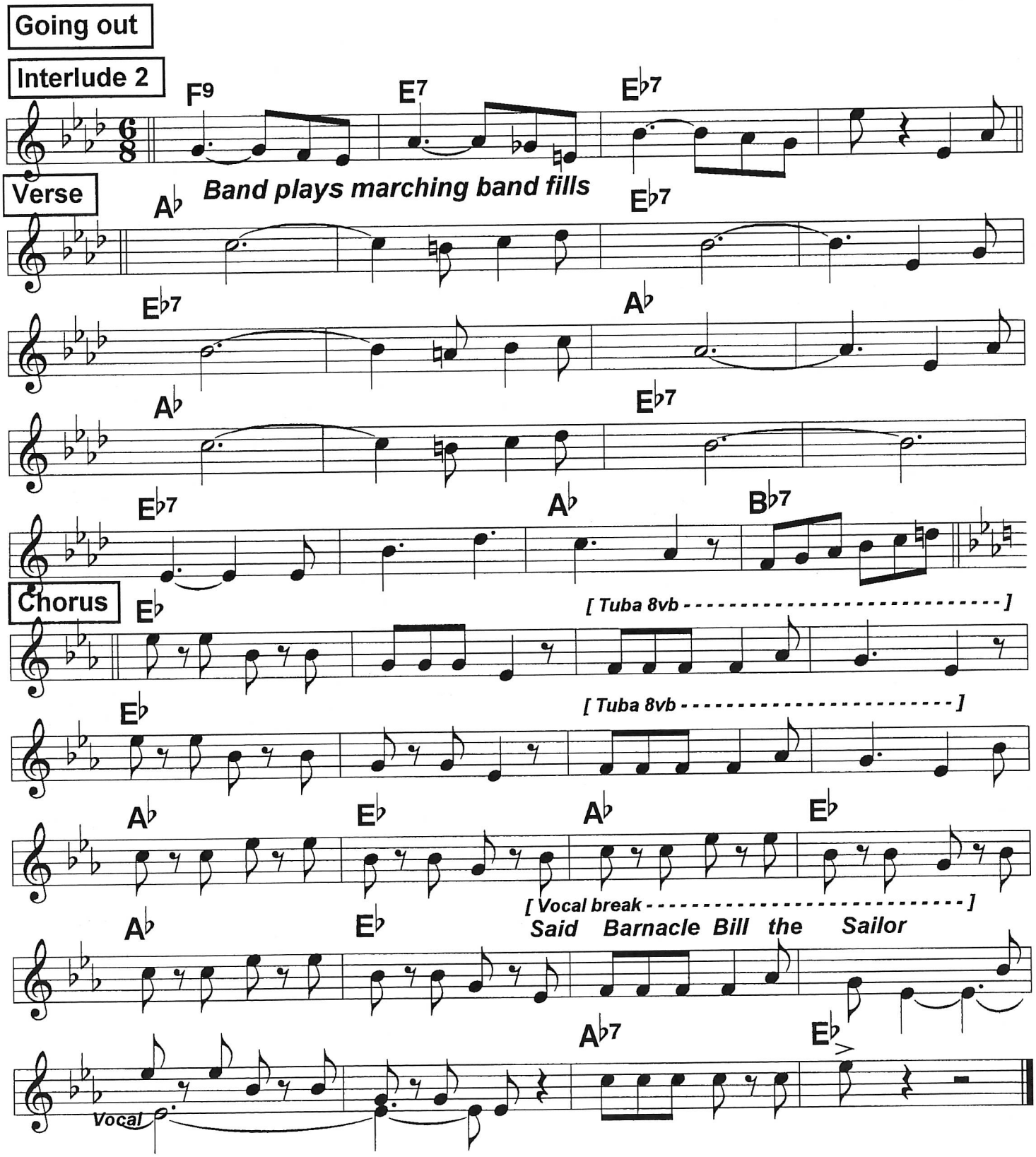
c. 1927

Routine: A B C, A, Solos on C, (A), C n X.
On record, C is cornet solo; may not be part of the composition.

Barnacle Bill, the Sailor (1)

5/21/30 record complete.

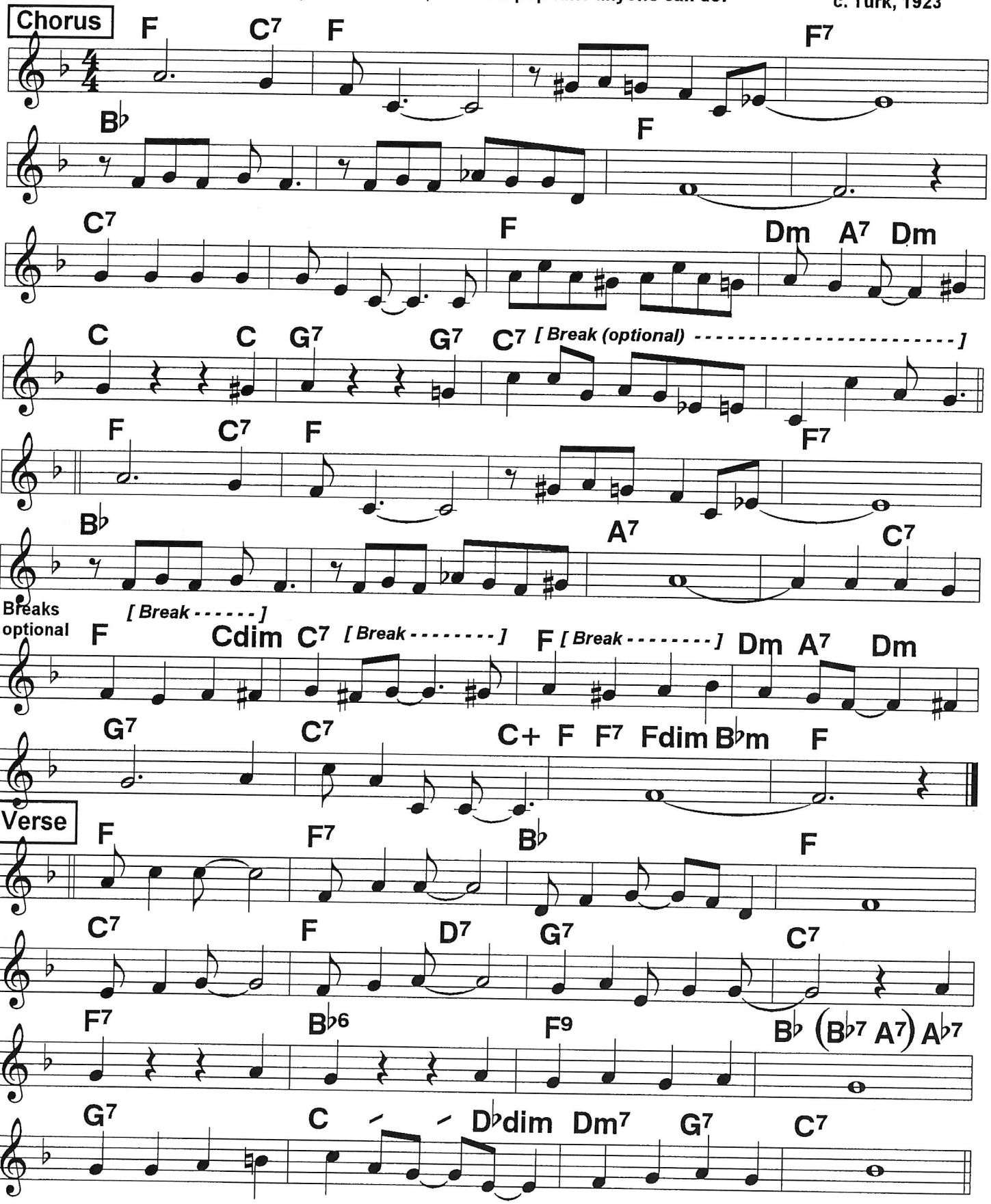
Bix w/Hoagy Carmichael Orch., '30

6/8 March beat ♩ = 133 *Read the routine carefully!*

Routine: Intro, instr. C, vocal VC; fast Dogfight, Bix solo, Interlude, vocal VC; fast Reed Solo, Interlude 2, instr. VC out. As long as it's worked out carefully, you could extend the solos. Not a lot of jazz here, but it's a delightful novelty that will please most fans.

Barnacle Bill the Sailer (2)

Barnacle Bill the Sailor (3)

Beale Street Mama (Papa)

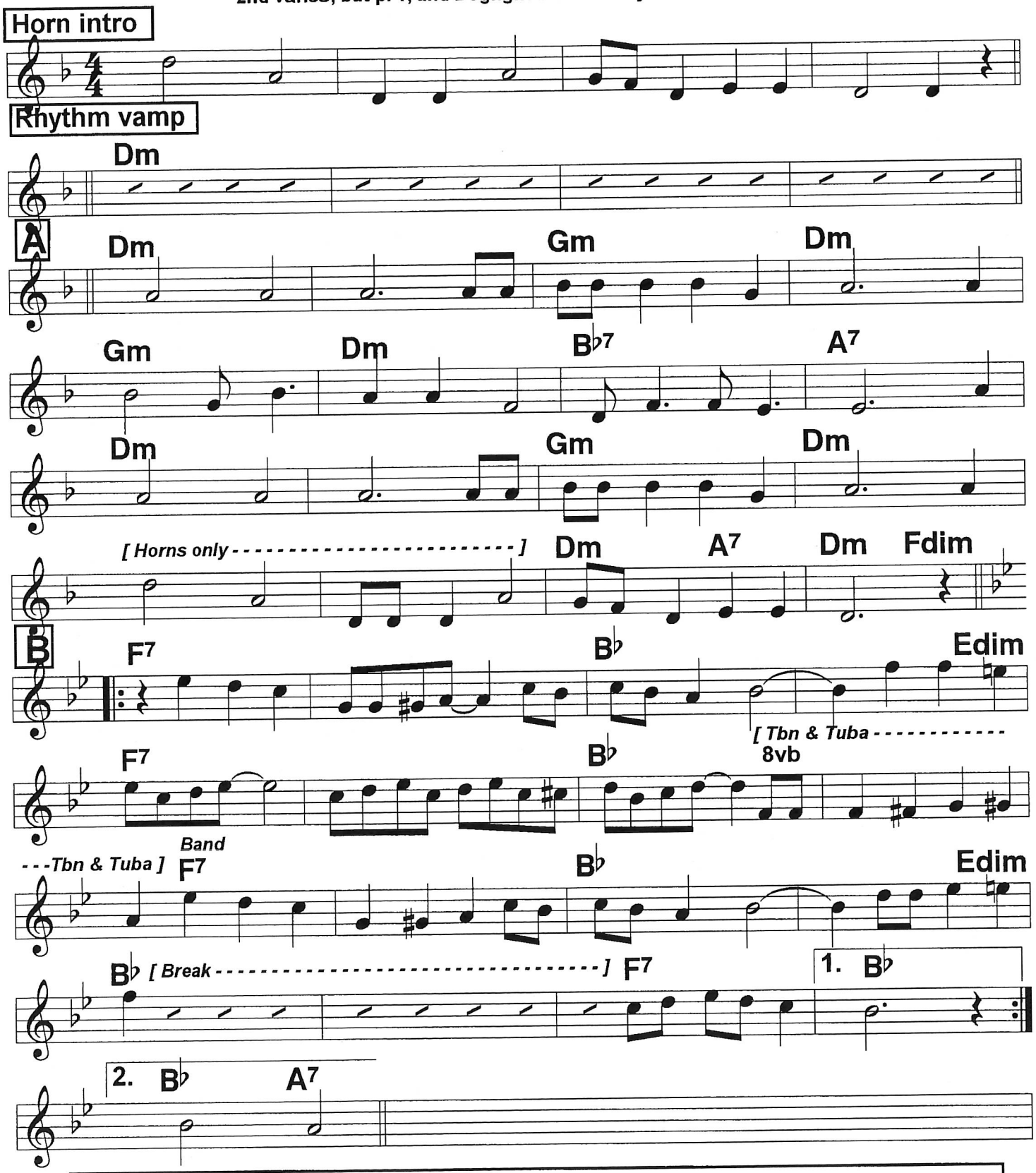
♩ = 104
4/4 2-beat

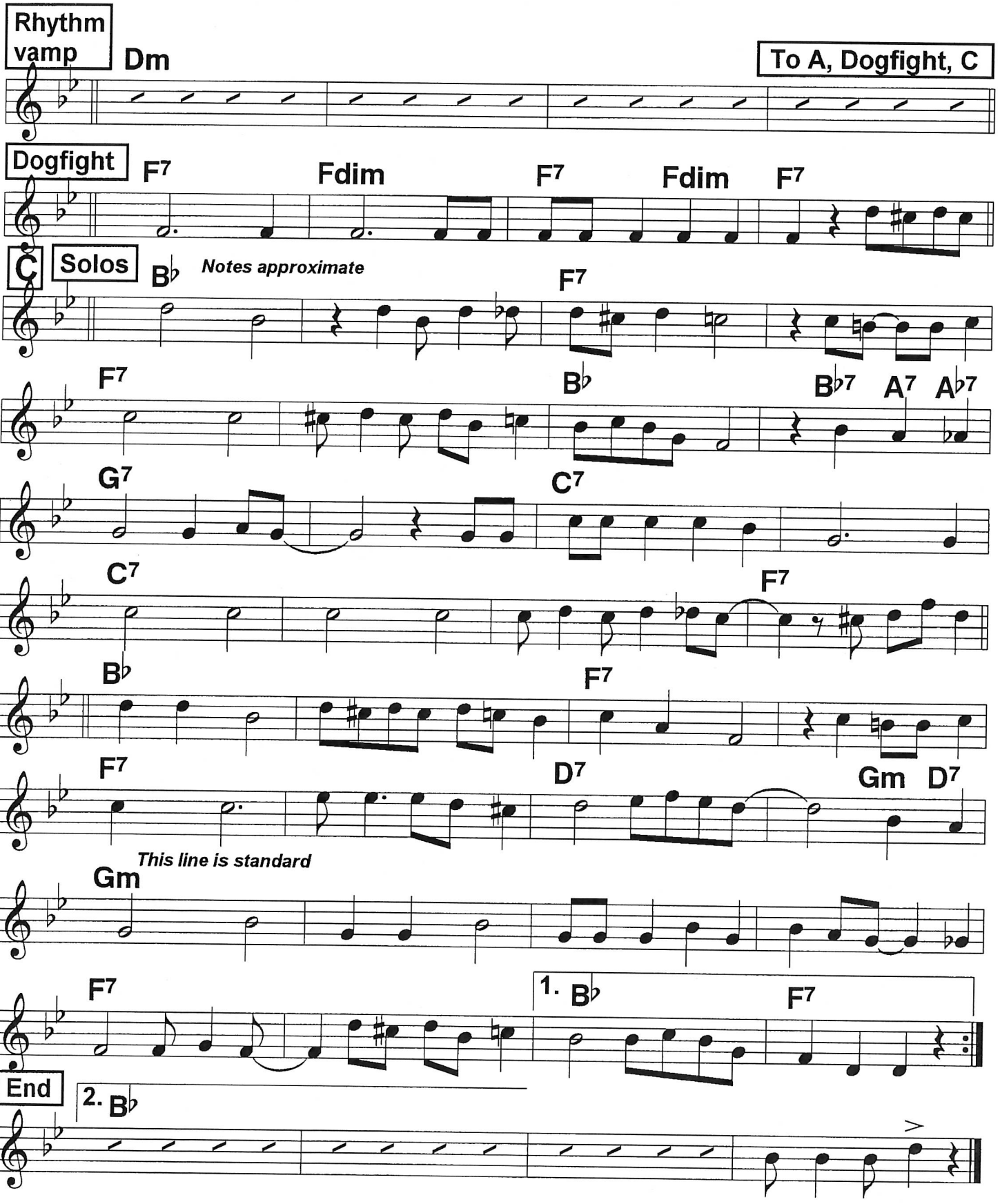
4/11/23 record key; orig. G. This is book melody, which BS modifies, I think mostly for the better, but it's a pop tune anyone can do.

Bessie Smith '23; c. Turk, 1923

Big Bear Stomp (1)

2-beat ♩ = 202

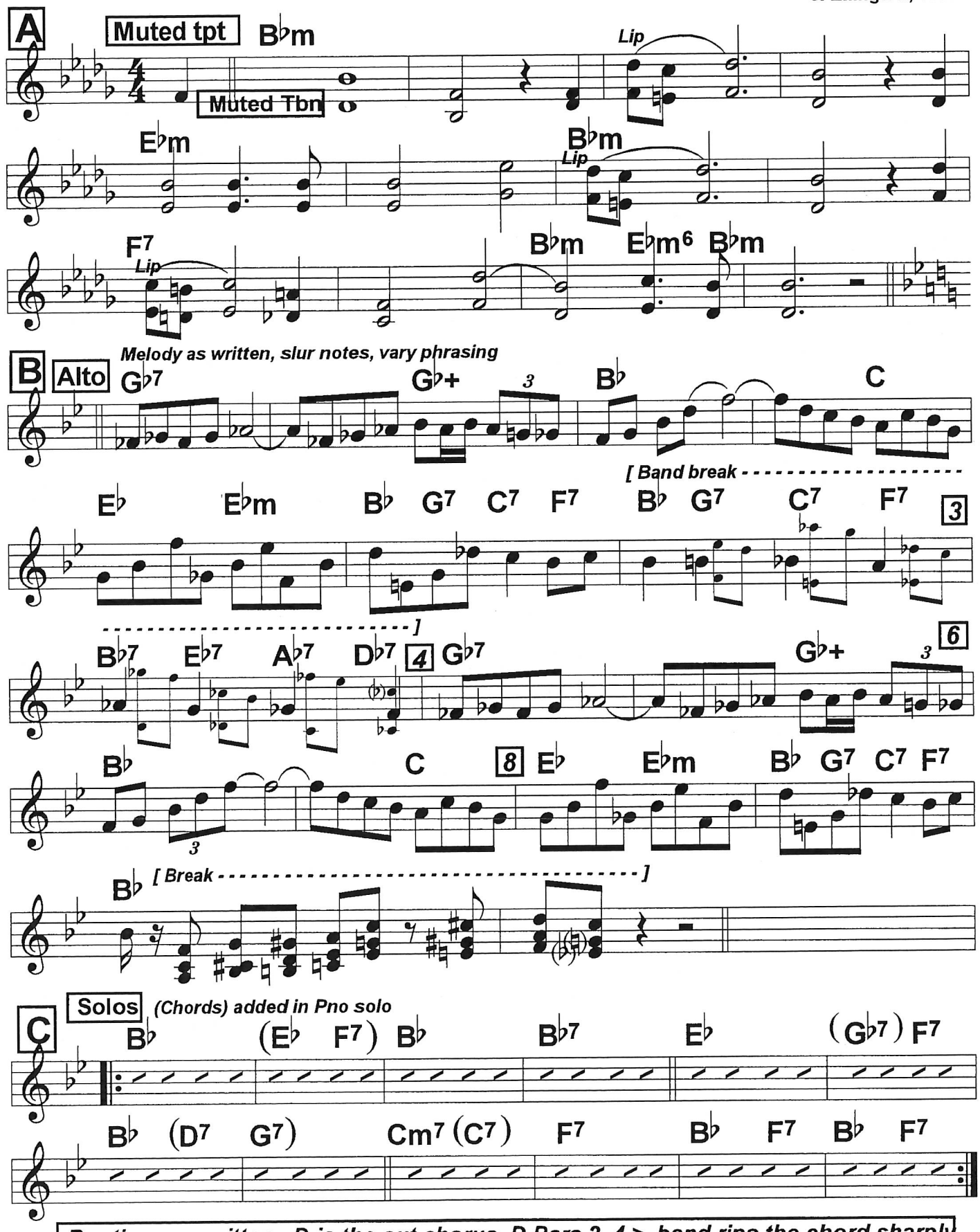
Adapted from the 1st Yerba Buena JB Good Time Jazz record;
2nd varies, but p. 1, and Dogfight are basically consistent

c. Lu Watters, 1944

Routine: Intro, Vamp, A B B, Vamp, A, Dogfight, C, Solos on C, C 1 or 2X

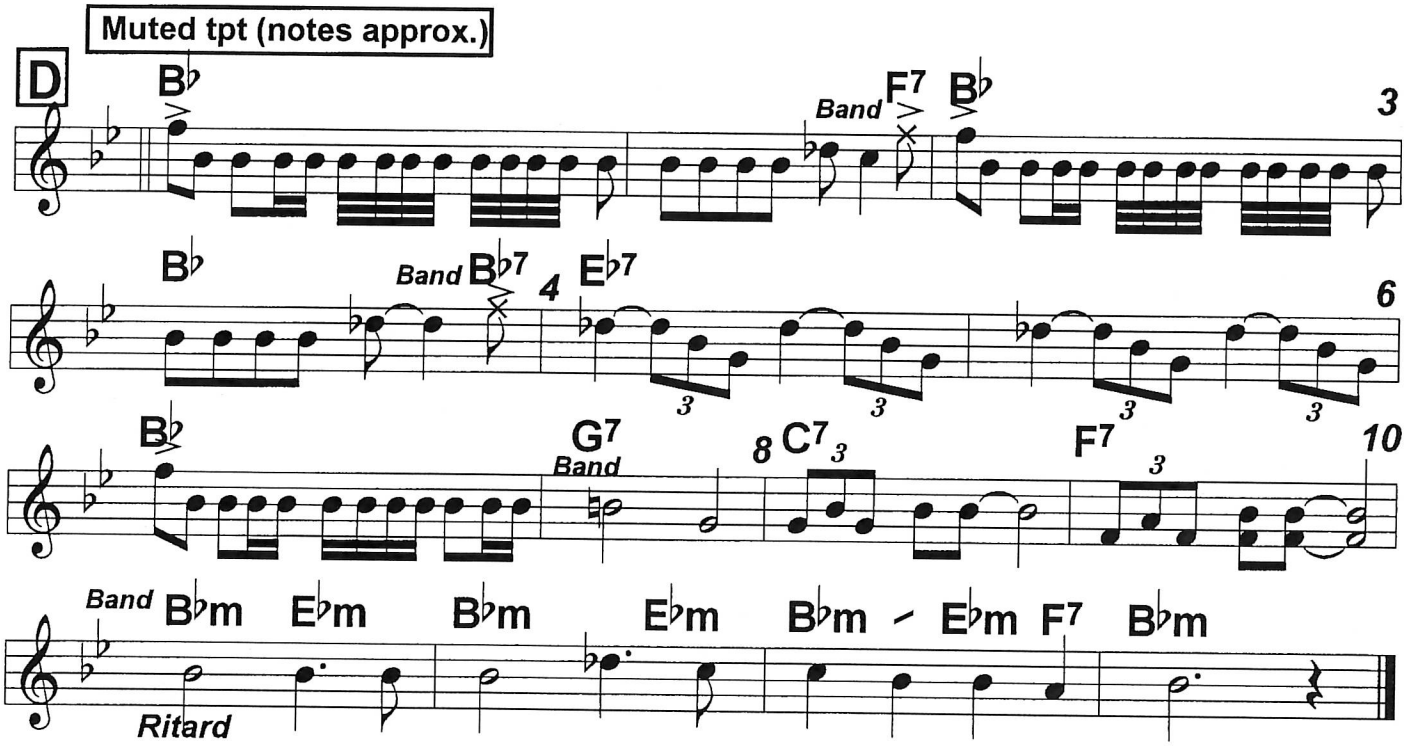
Big Bear Stomp (2)

Black And Tan Fantasy (1)

From Okeh records of 11/3/27, 6/12/30

Slow 4/4 ♩ = 110

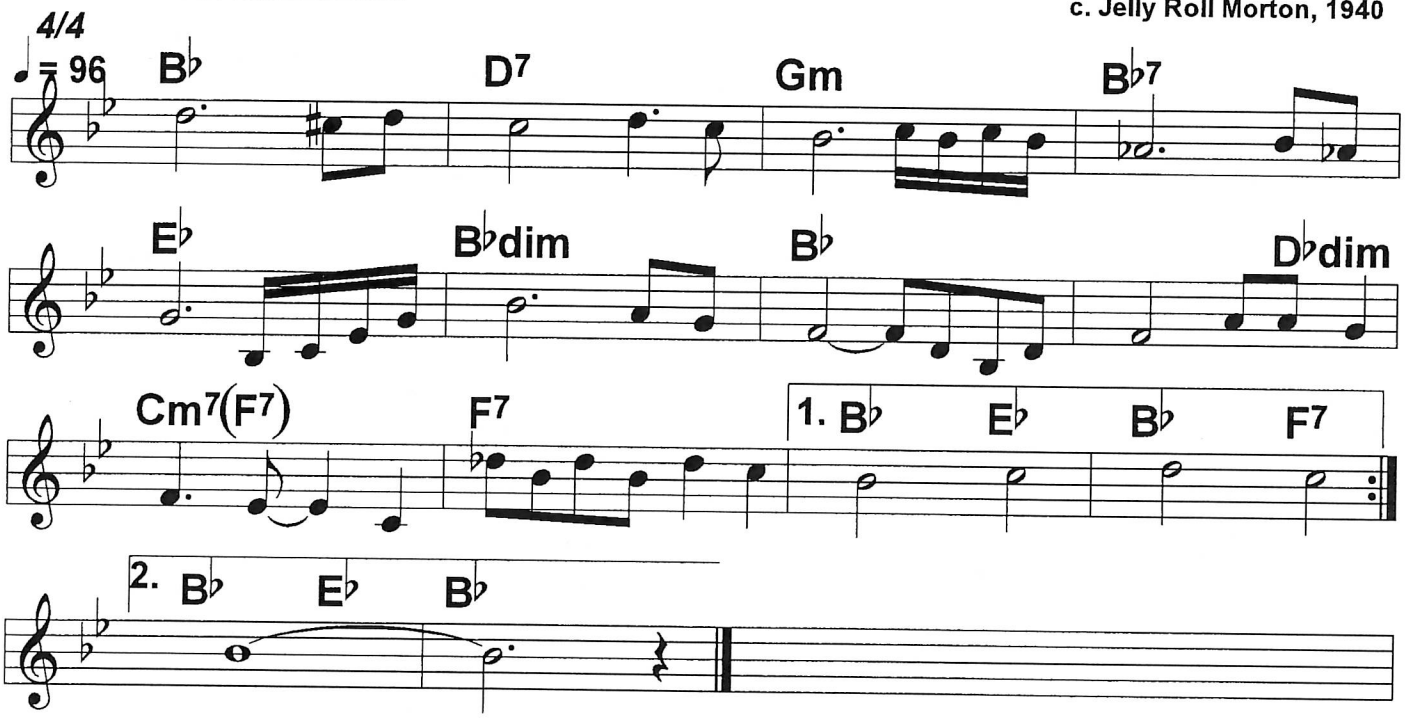
c. Ellington, 1927

Routine: as written. D is the out chorus. D Bars 2, 4 > band rips the chord sharply.

Black And Tan Fantasy (2)



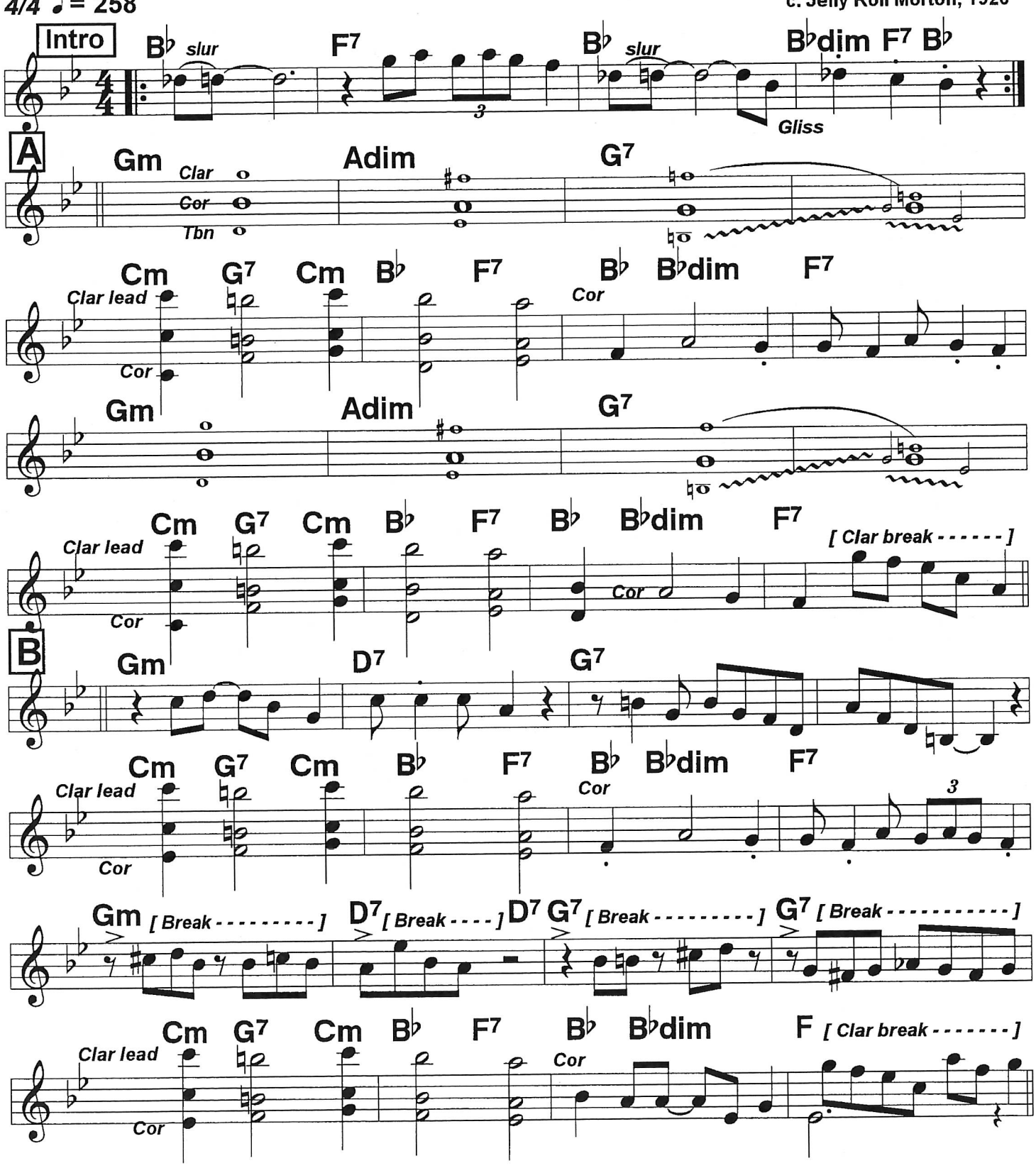
Big Lip Blues

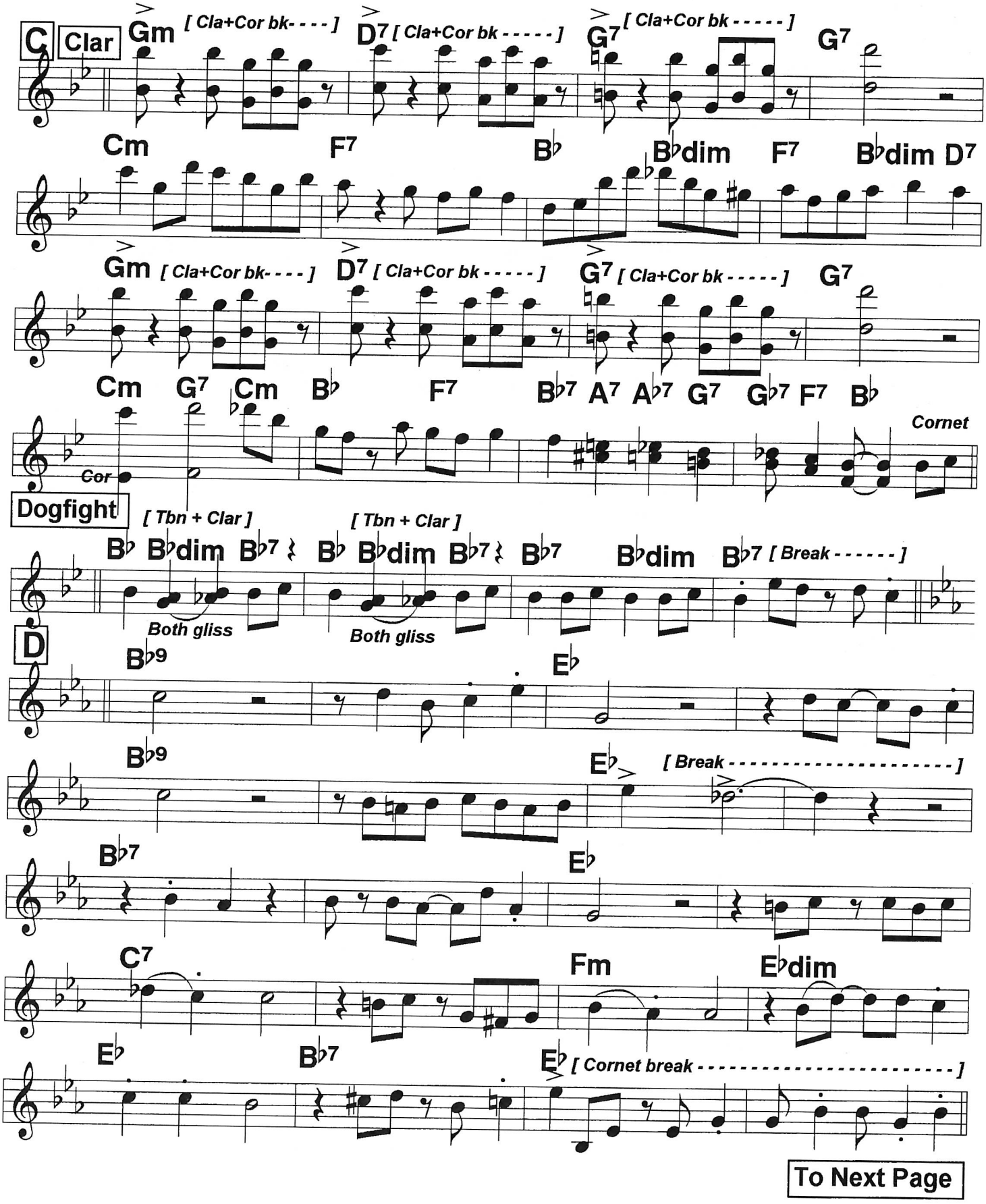
Melody is interpolated. Morton 1940 record is indistinct.

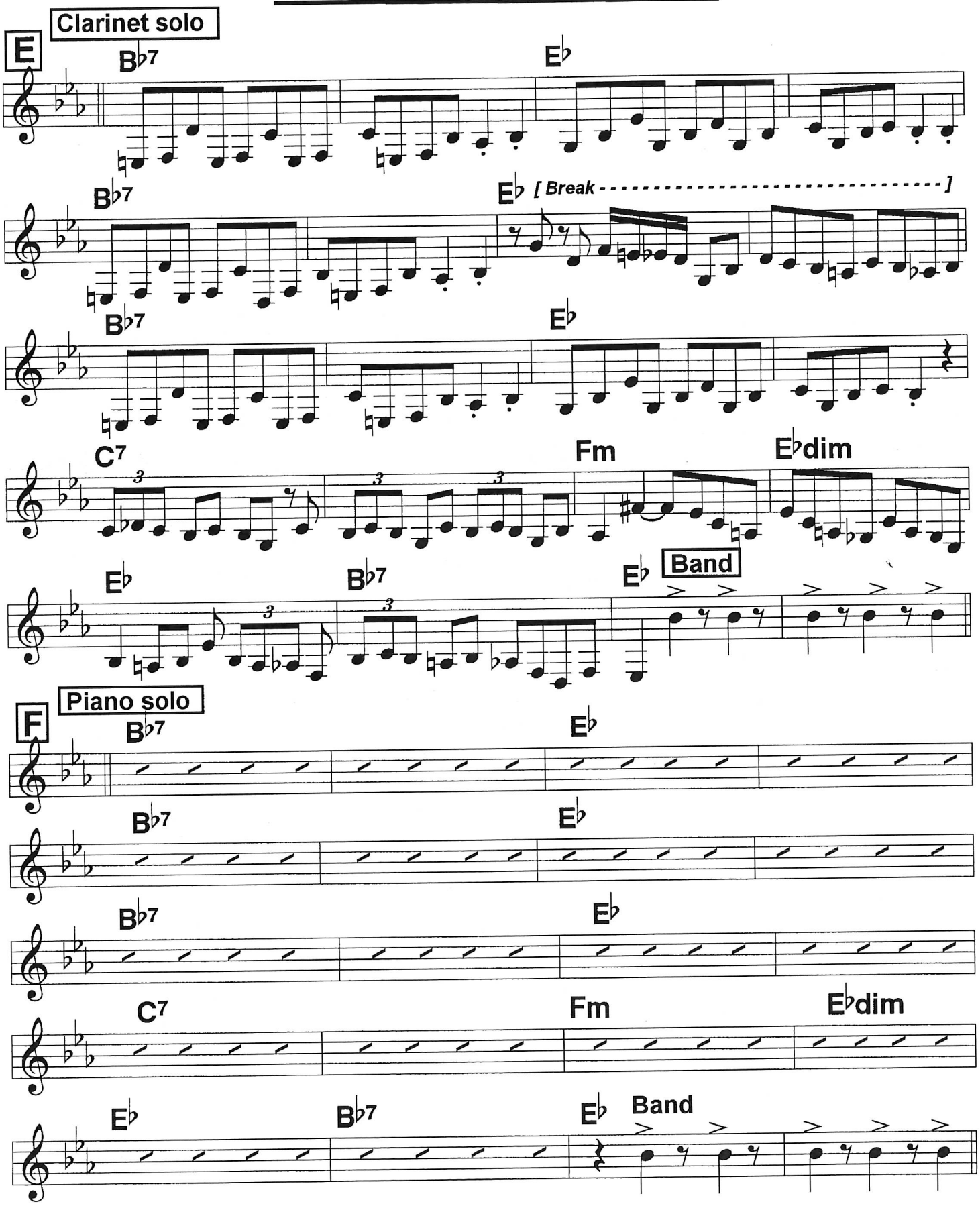
c. Jelly Roll Morton, 1940

Black Bottom Stomp (1)

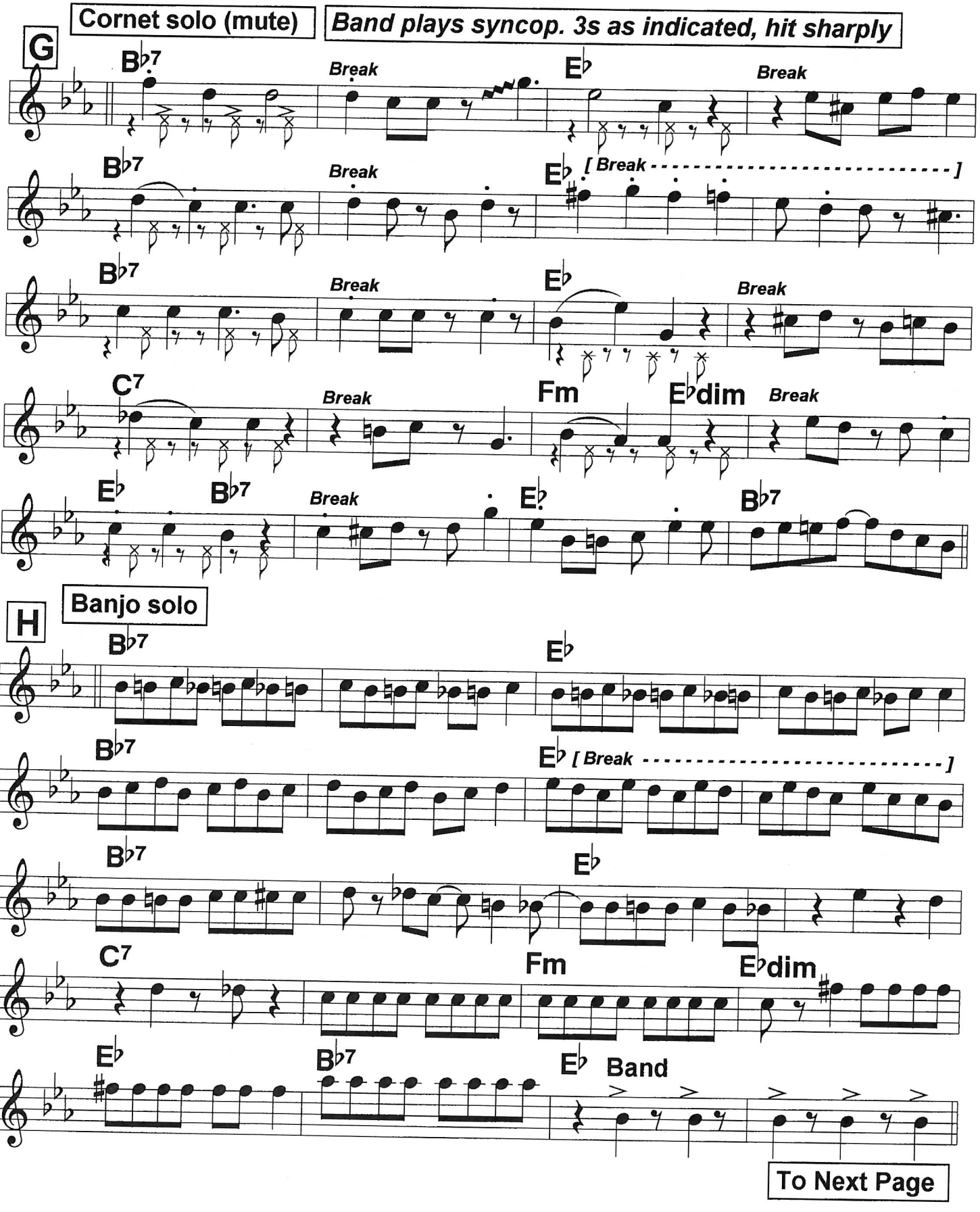
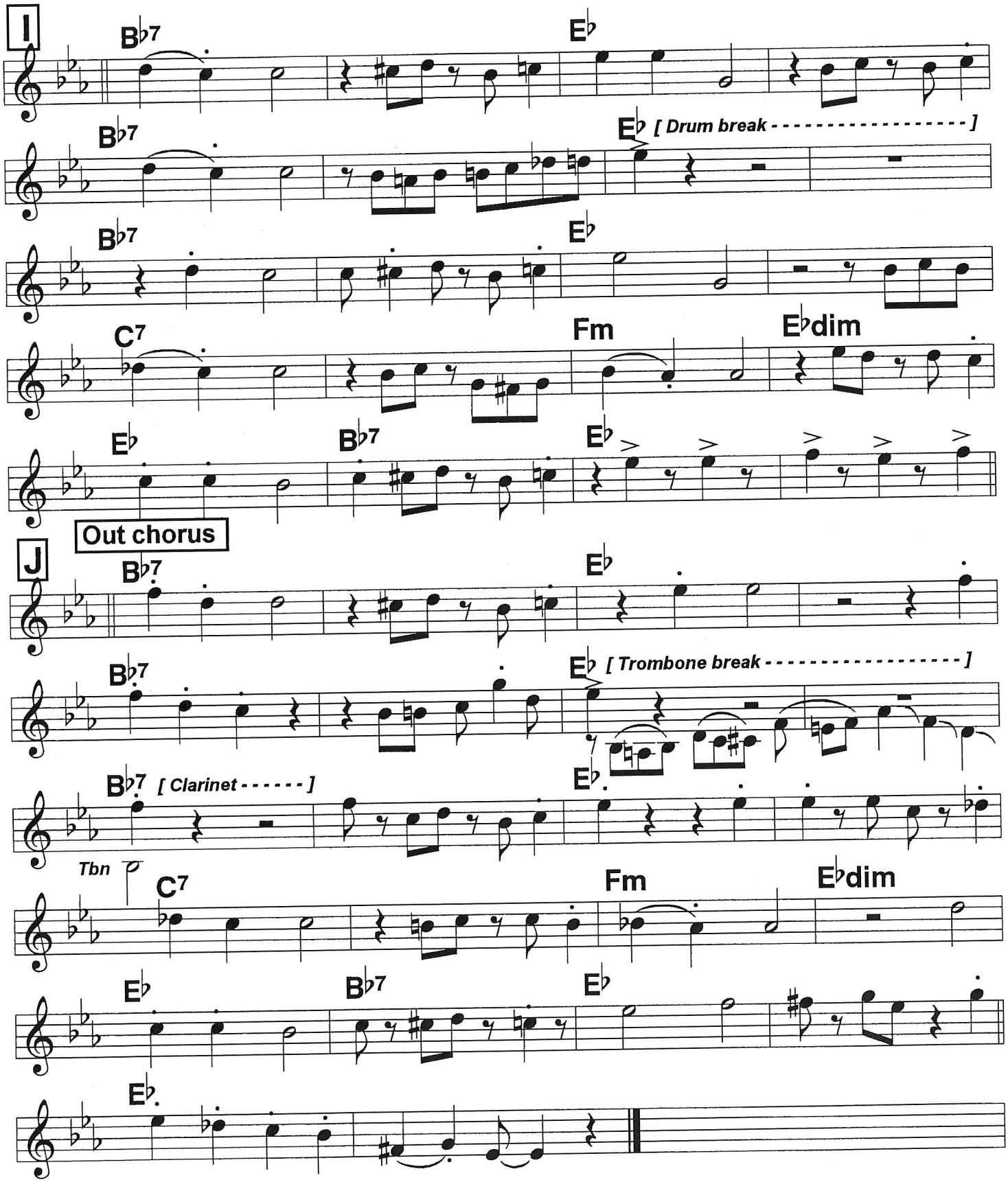
Complete version of one of the most exciting 20s classics.

Red Hot Peppers, '26;
c. Jelly Roll Morton, 1926



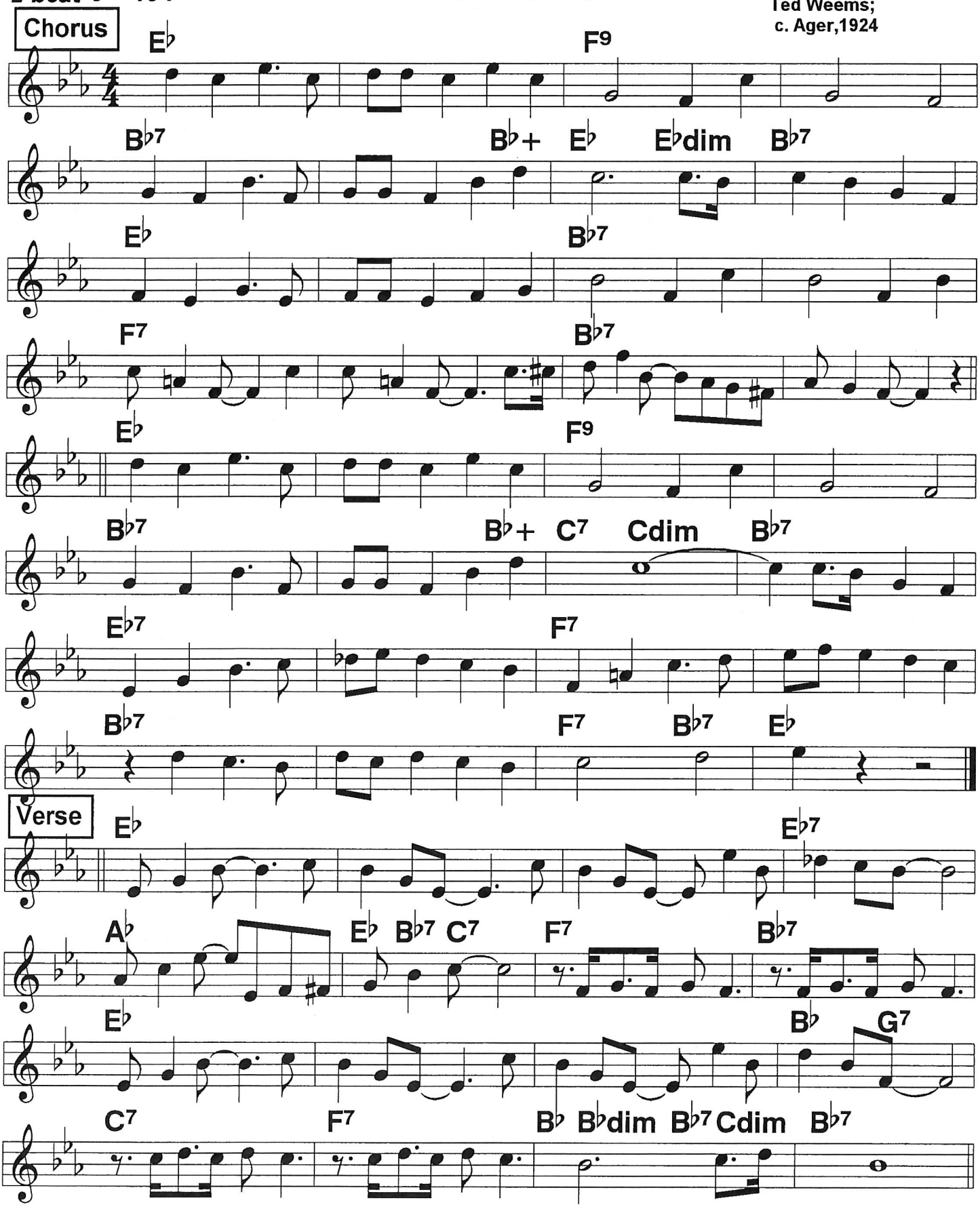
Black Bottom Stomp (2)

To Next Page

Black Bottom Stomp (3)

Clarinet solo
E
B♭7
E♭
B♭7
E♭ [Break - - -

Black Bottom Stomp (4)

Black Bottom Stomp (5)

Big Boy

2-beat ♩ = 194

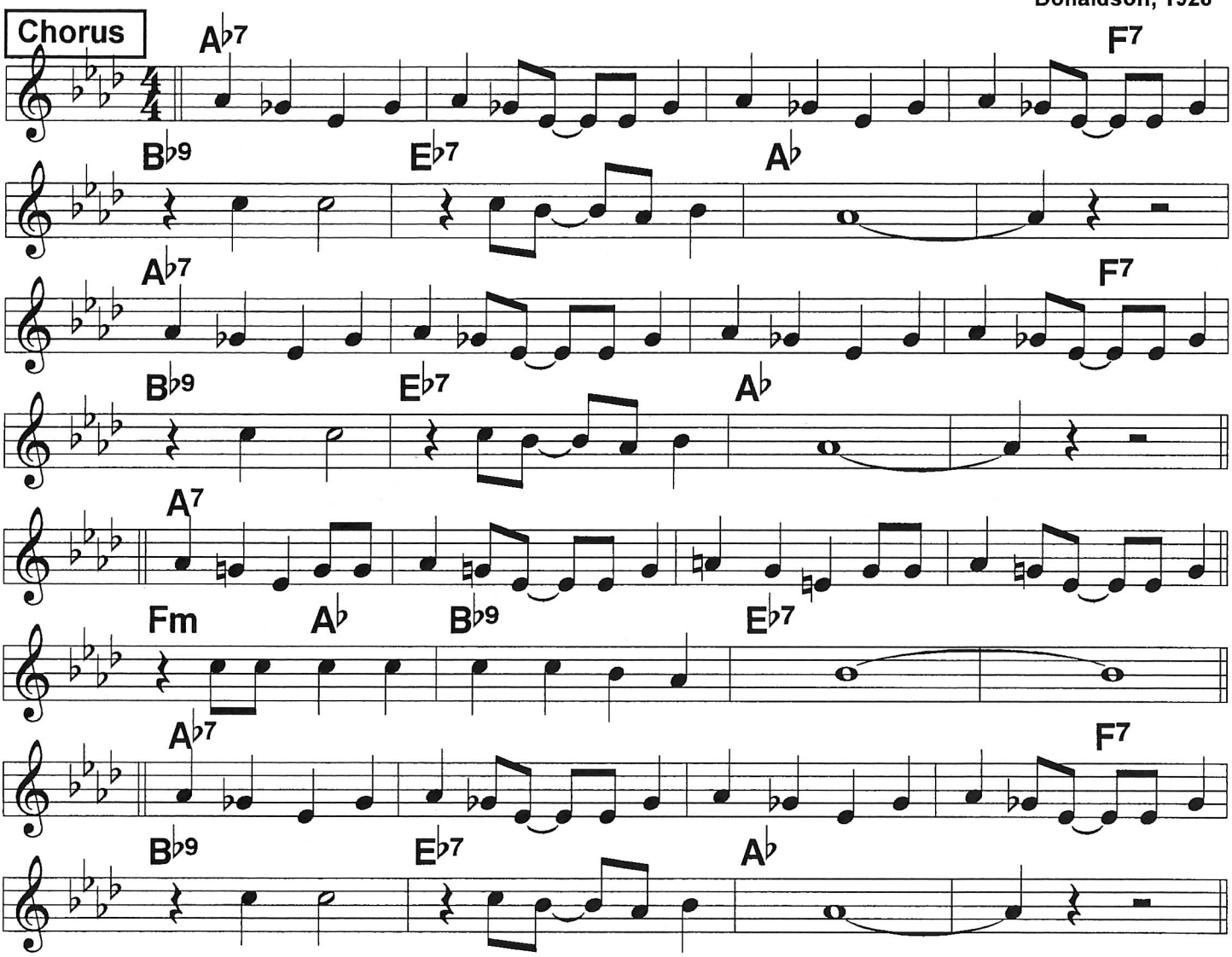
Book version; pop tune anyone might play. Bix record in F

Bix w/Wolverine Orch.;
Ted Weems;
c. Ager,1924

Borneo (1)

Bix

2-beat ♩ = 178

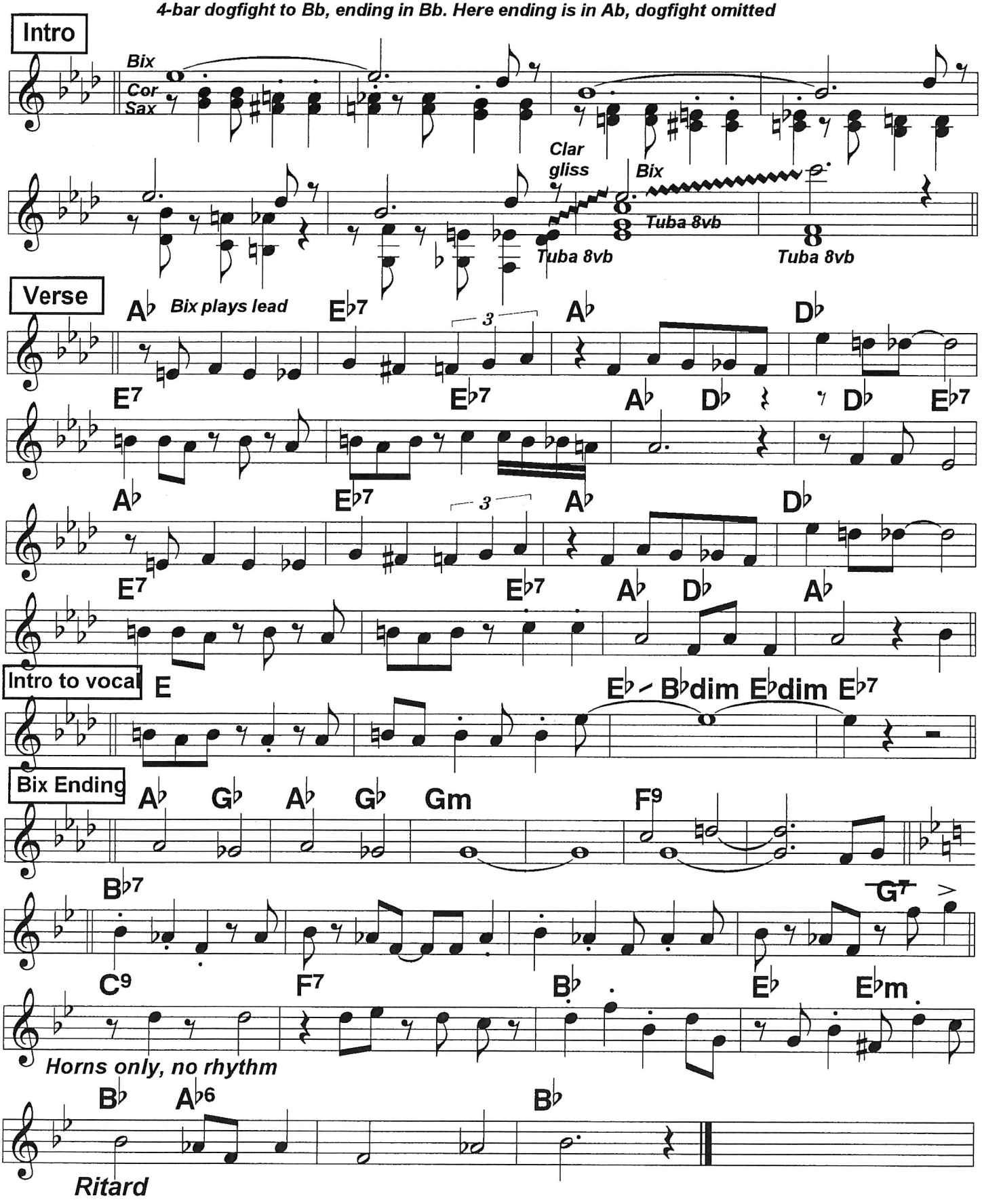
Most often played as a regular or novelty vocal tune; often in F or G, at various tempos. So chorus notes are book; Bix phrasing differs.

Bix-Tram '28; c. W. Donaldson, 1928

Way down South, way down in Borneo,
there's a wild dance called the Borneo,
|Way down/ |on Borneo Bay.// /|||
Even though you're got a corneo,
you'll dance till the break of dawneo,
|Right down/ |old Borneo Bay.// /|||

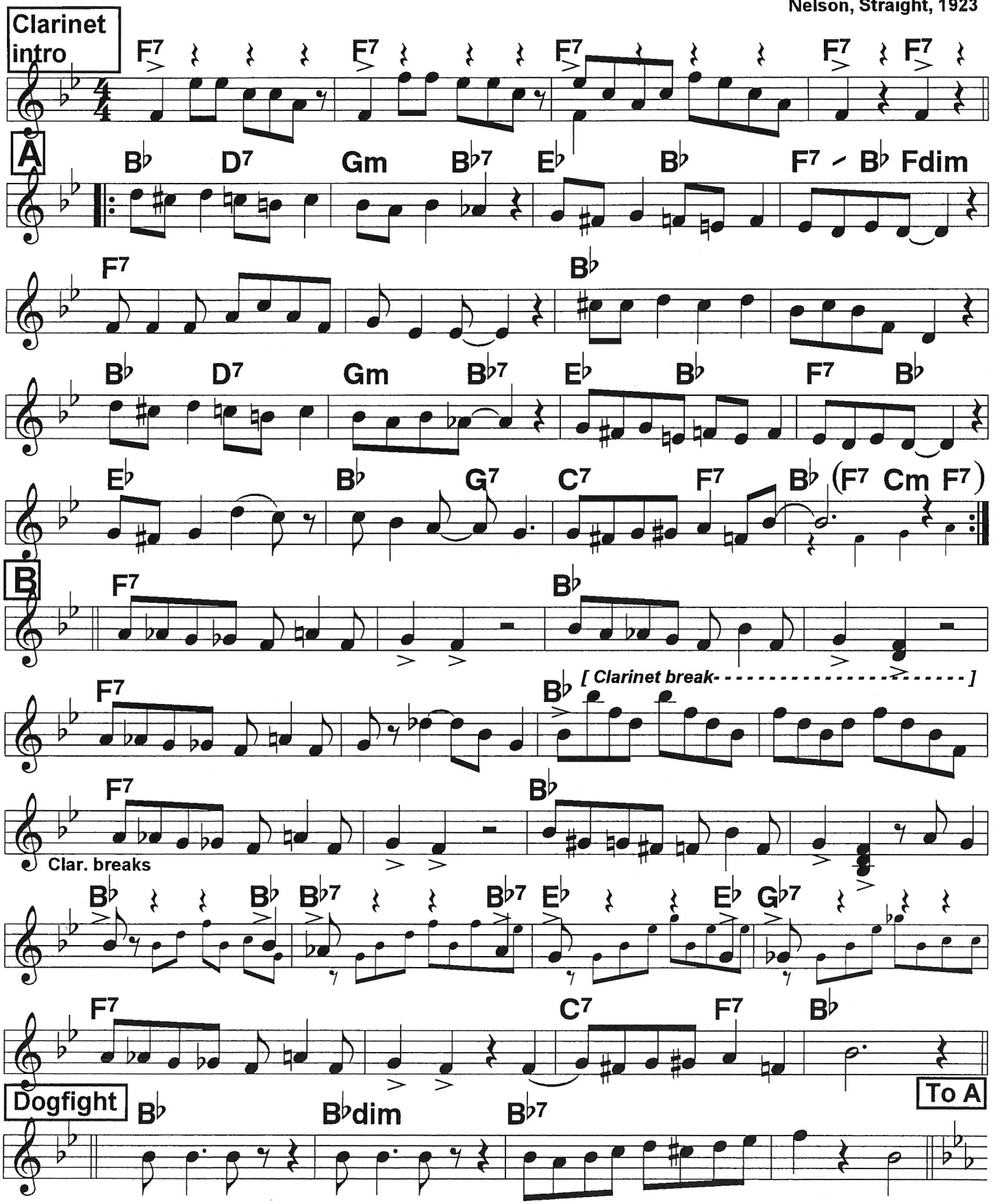
Wild man Sam with his clothes all torneo
toot toot toot on his bamboo horneo,
|And the bamboo babies start to sway.// ////

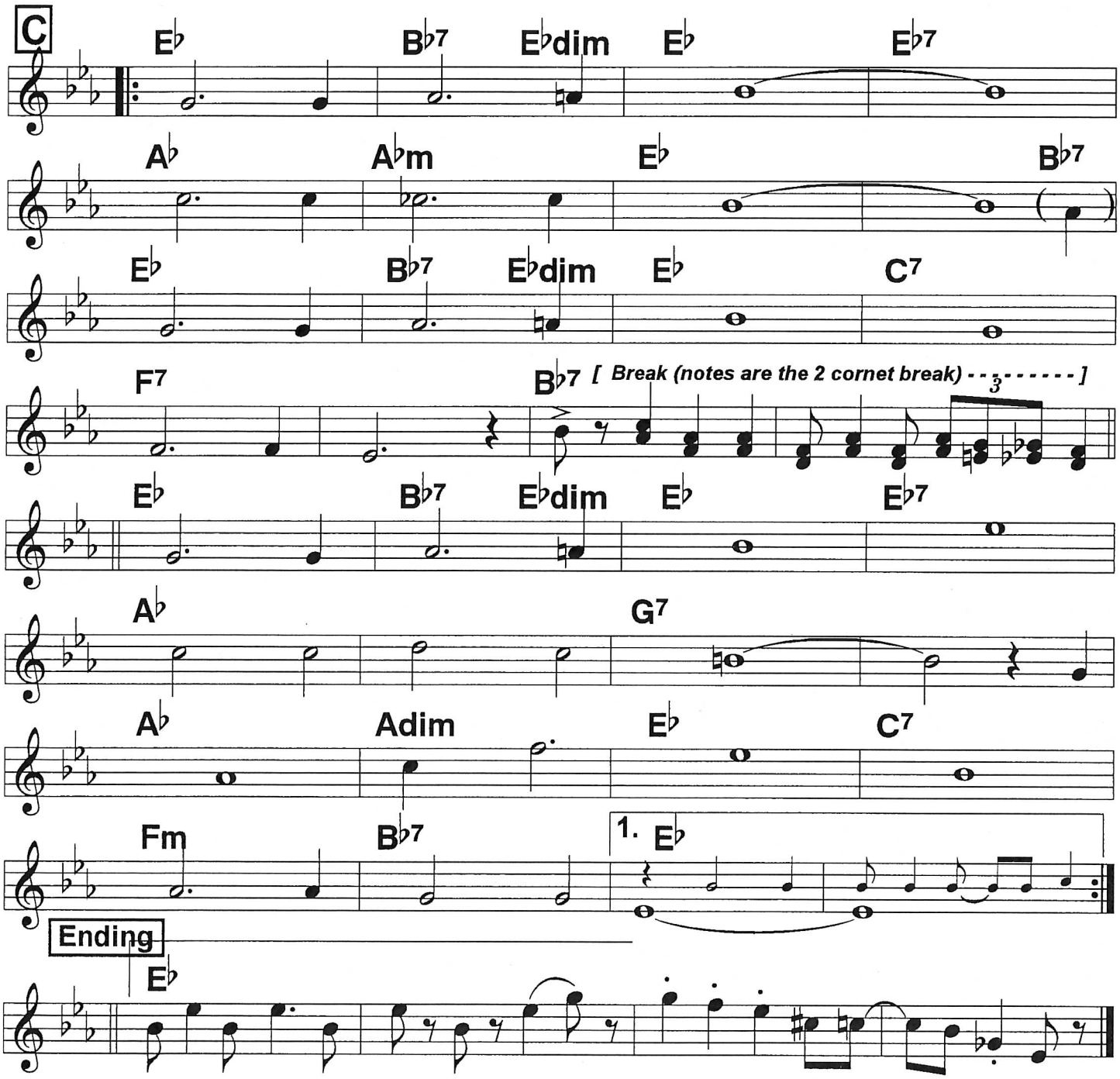
When you see them do that Borneo,
you'll just put your jewels in pawneo,
|Way down/ |on Borneo Bay.// /|||

Borneo (2)

Record routine: Intro, Chorus, Verse, vocal intro, Vocal, Bix-Tram trade fours, 4-bar dogfight to Bb, ending in Bb. Here ending is in Ab, dogfight omitted

Buddy's Habit (1)

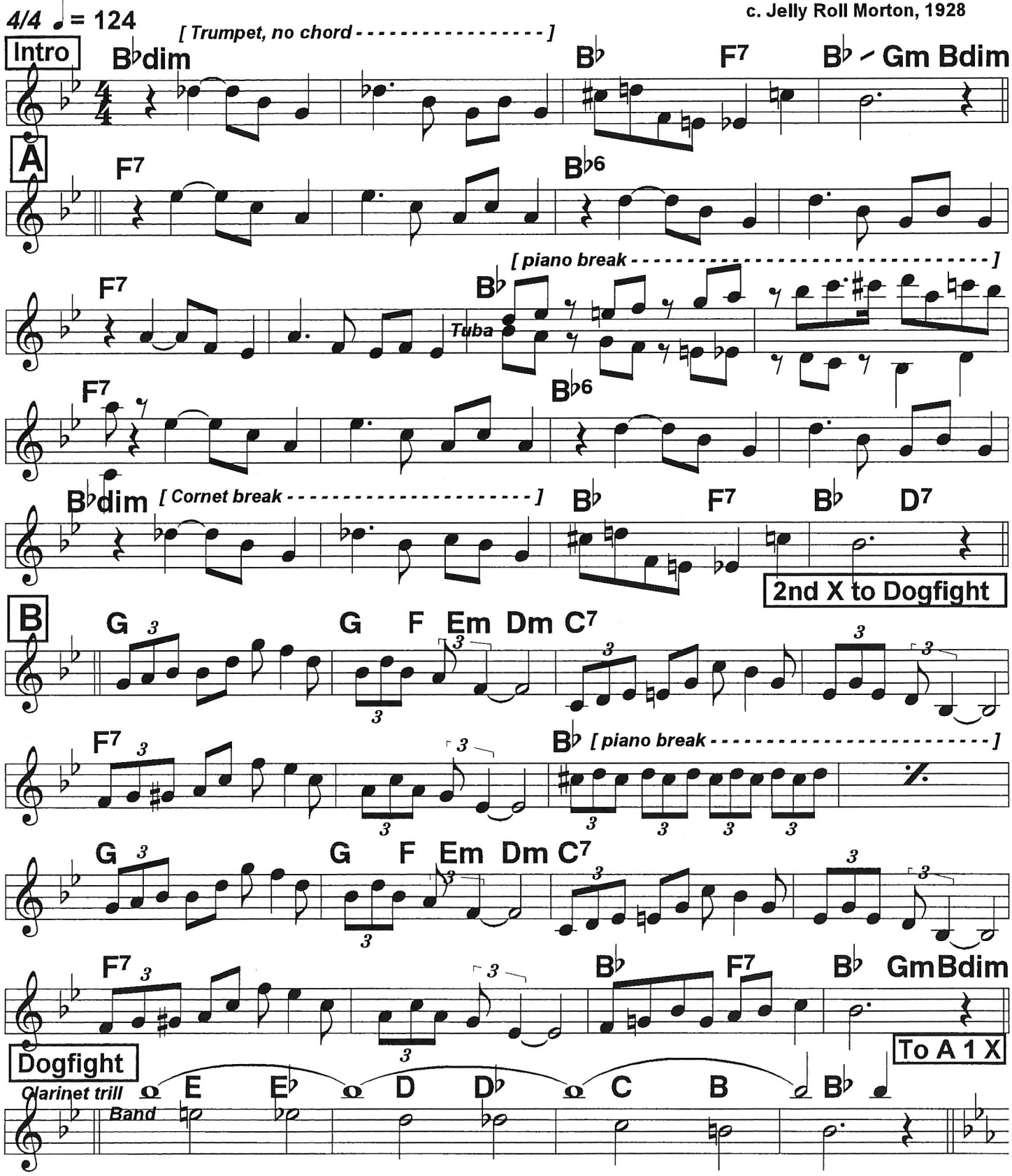
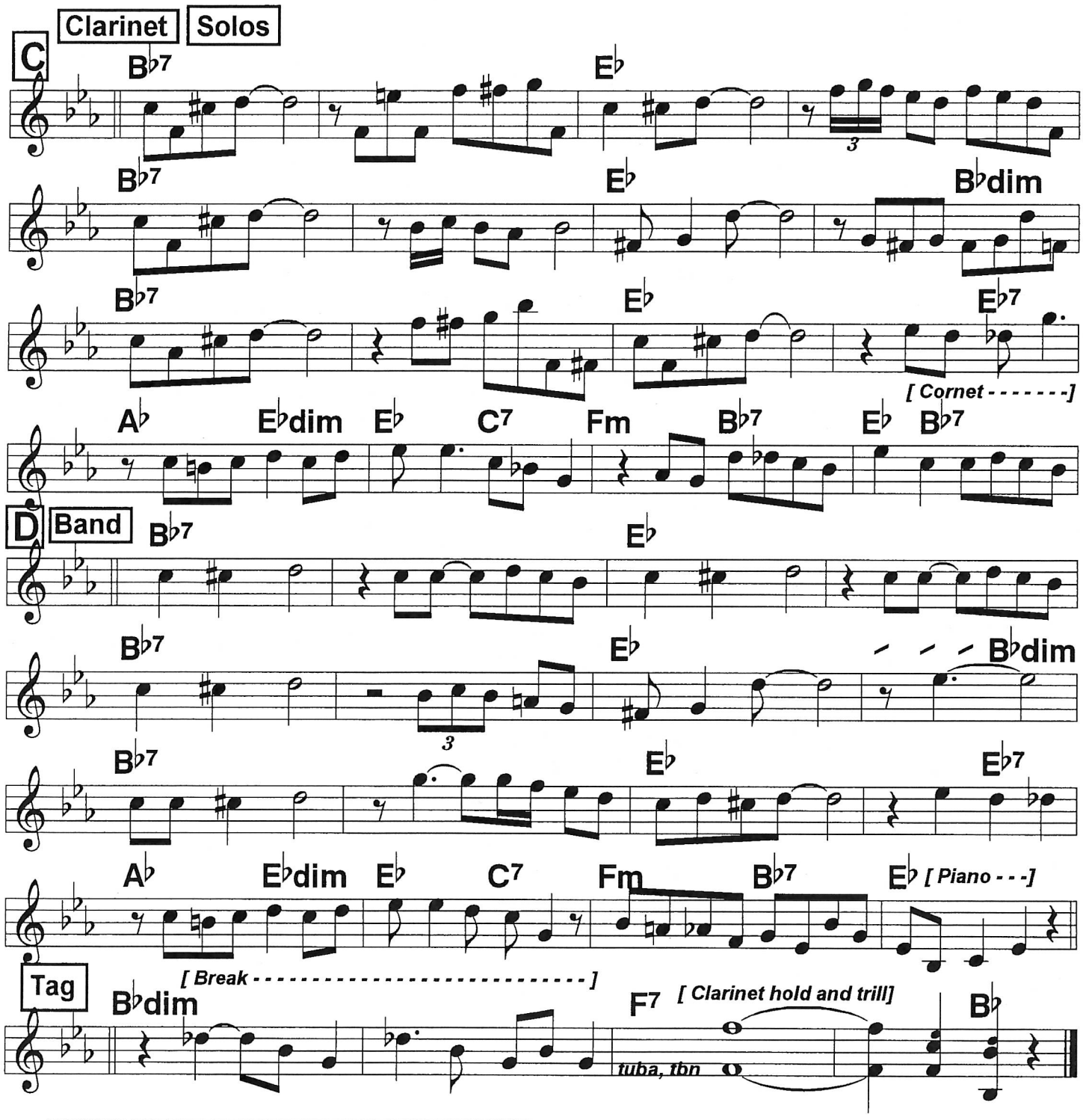
4/4 ♩ = 210

King Oliver '23; c.
Nelson, Straight, 1923

Clarinet intro
F7 F7 F7 F7 F7
A
B♭ D7 Gm B♭7 E♭ B♭ F7 – B♭ Fdim
F7 B♭
B♭ D7 Gm B♭7 E♭ B♭ F7 B♭
E♭ B♭ G7 C7 F7 B♭ (F7 Cm F7)
B
F7 B♭
F7 B♭ [Clarinet break- - - -

Buddy's Habit (2)

Routine: Intro, A A, B, Dogfight, C slide whistle (clarinet? musical saw?), other solos on C, C C

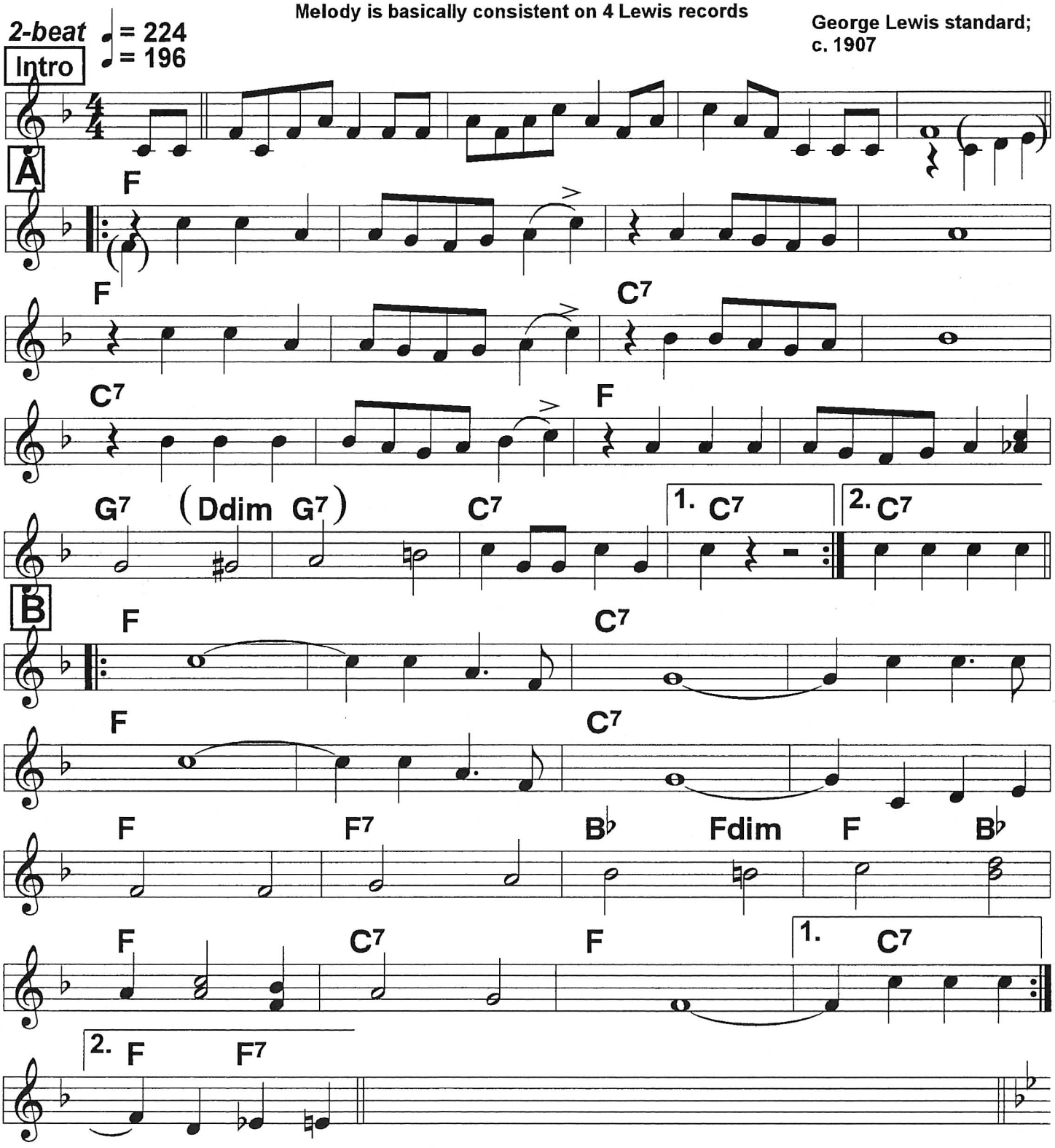
The June '23 record by (white) composer Charlie Straight's Rendezvous Orch. should be compared with Oliver's (10/23). Illustrates suggestively basic differences in the styles and feel of white and black jazz of the era.

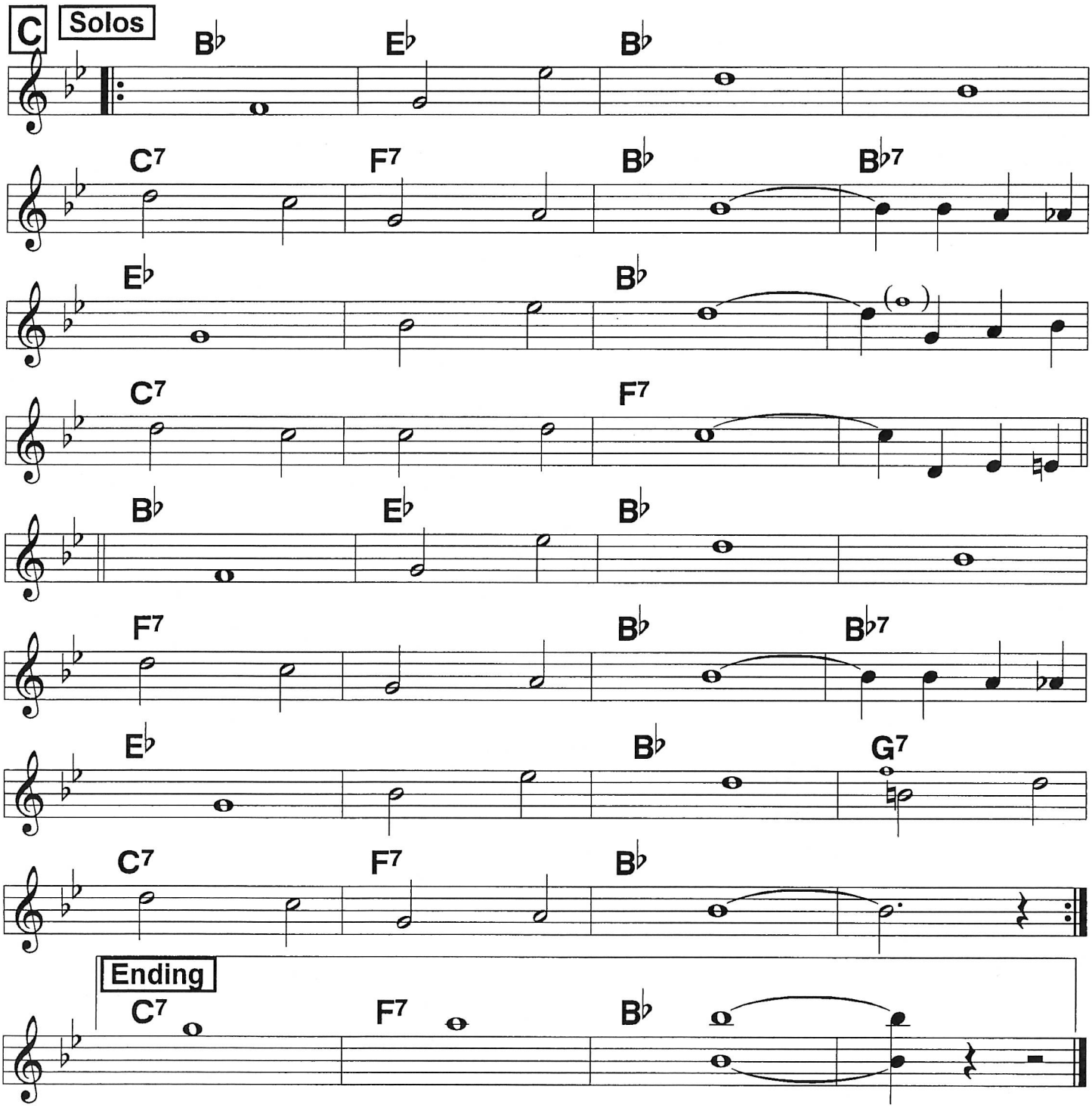
Buffalo Blues (1)

Johnny Dunn, w/ Morton '28;
c. Jelly Roll Morton, 1928

Buffalo Blues (2)

Routine: Intro, A B A, Dogfight, C, Solos on C, D, Tag
Dunn's distinctive use of the mute and his controlled bending of the first notes as in bars 1 & 2 of the intro, A 1 2 3 4 5 6 9 10 11 12 13 14 is well worth imitating.

Bugle Boy March (1)

Melody is basically consistent on 4 Lewis records

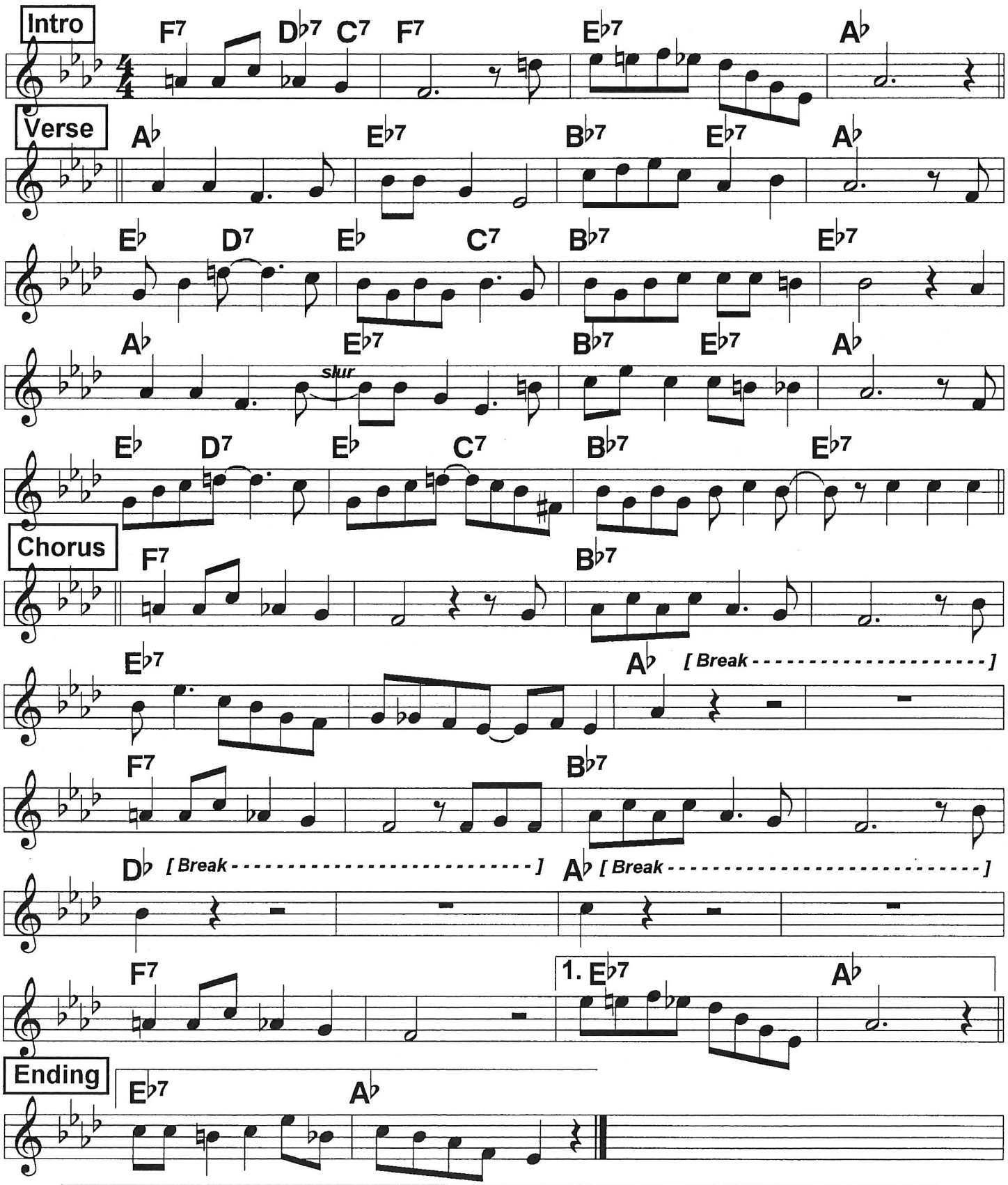
George Lewis standard;
c. 1907

In A for variety, substitute 2 8th notes for the first quarter note after each rest.

Bugle Boy March (2)

Routine: A A, B 1-2 X, C, solos on C, CC (C) out

Brown Bottom Bess

Adapted from the 7/4/28 Foorwarmers record

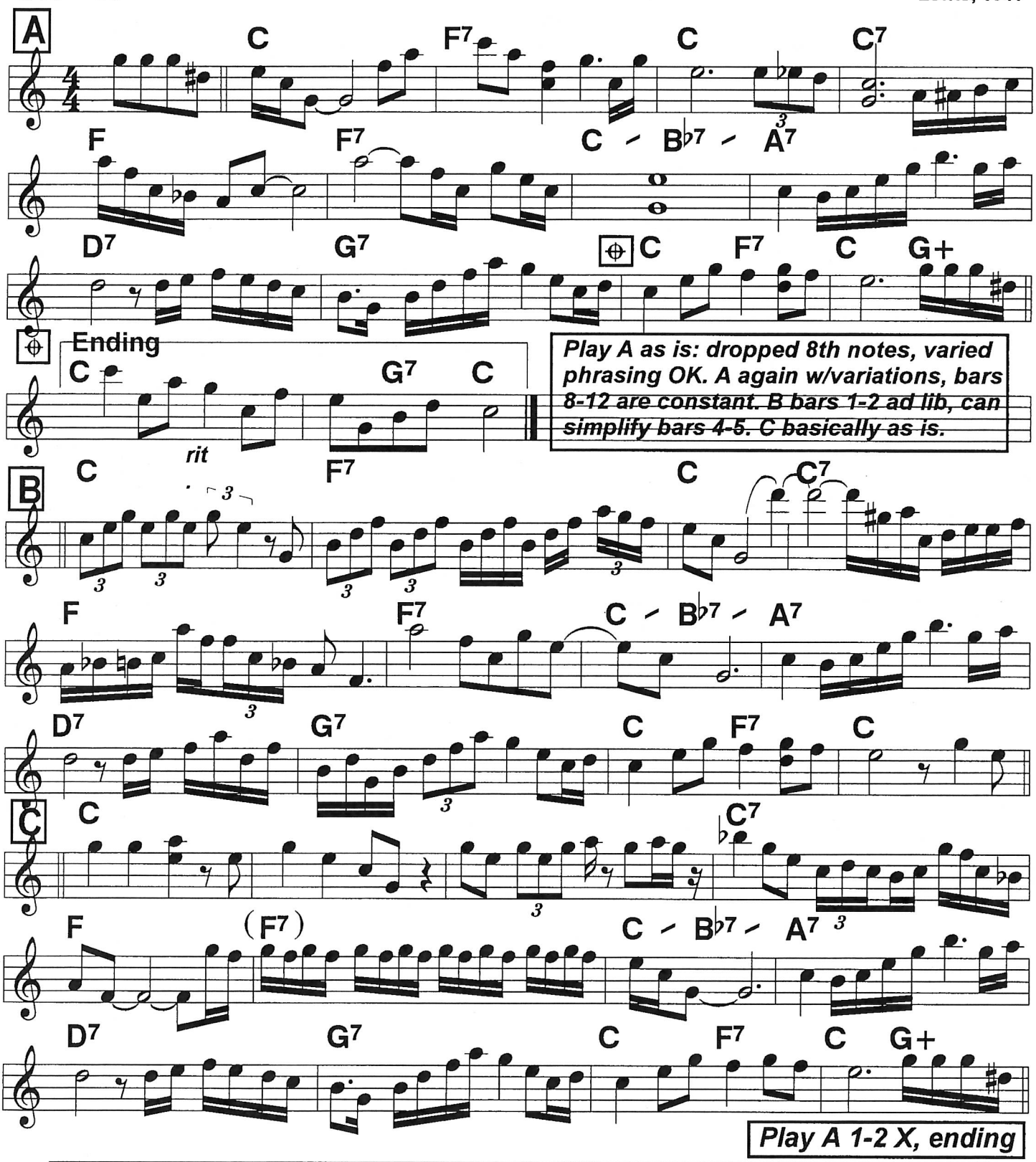
4/4 swingy ♩ = 130

Johnny Dodds, 1928

Routine: Intro, V, C, solos on C 1-2 X, V, C melody, jam 2-3 X, ending

Burgundy Street Blues

Clarinet special. Key 1940s NO Revival tune. Not published. Derived from 7 Lewis records, all w/much variation, to present what he played most consistantly. GL had a pretty tone, played melodically. 6/5/50 record is a good starting point.

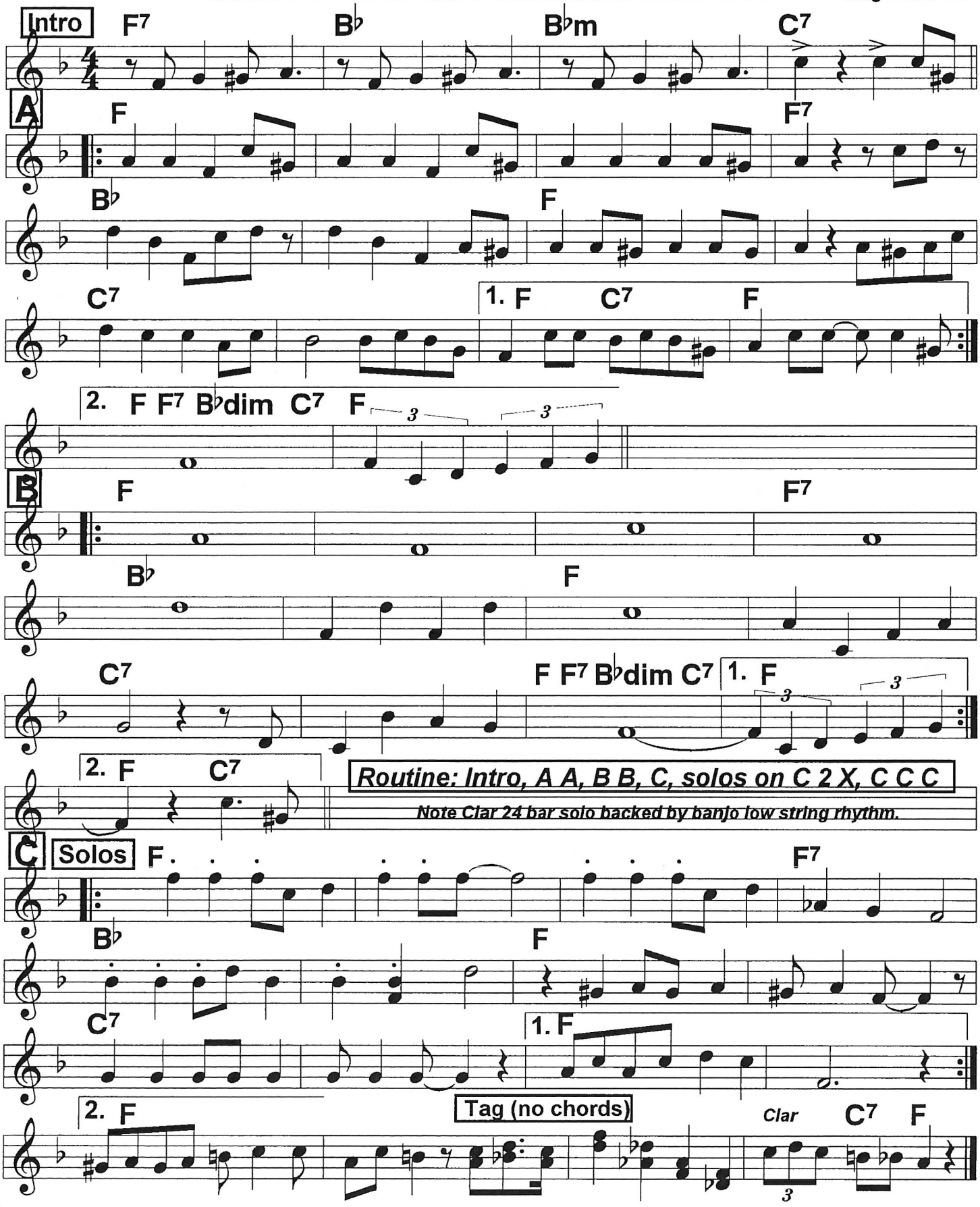
c. George Lewis, 194?

4/4 ♩ = 88

Routine: A A (n X), B B, C, A (A) last X w/ ending. Chords usually played consistently on all the records, despite some conflicts with Lewis's notes, eg. the A7.

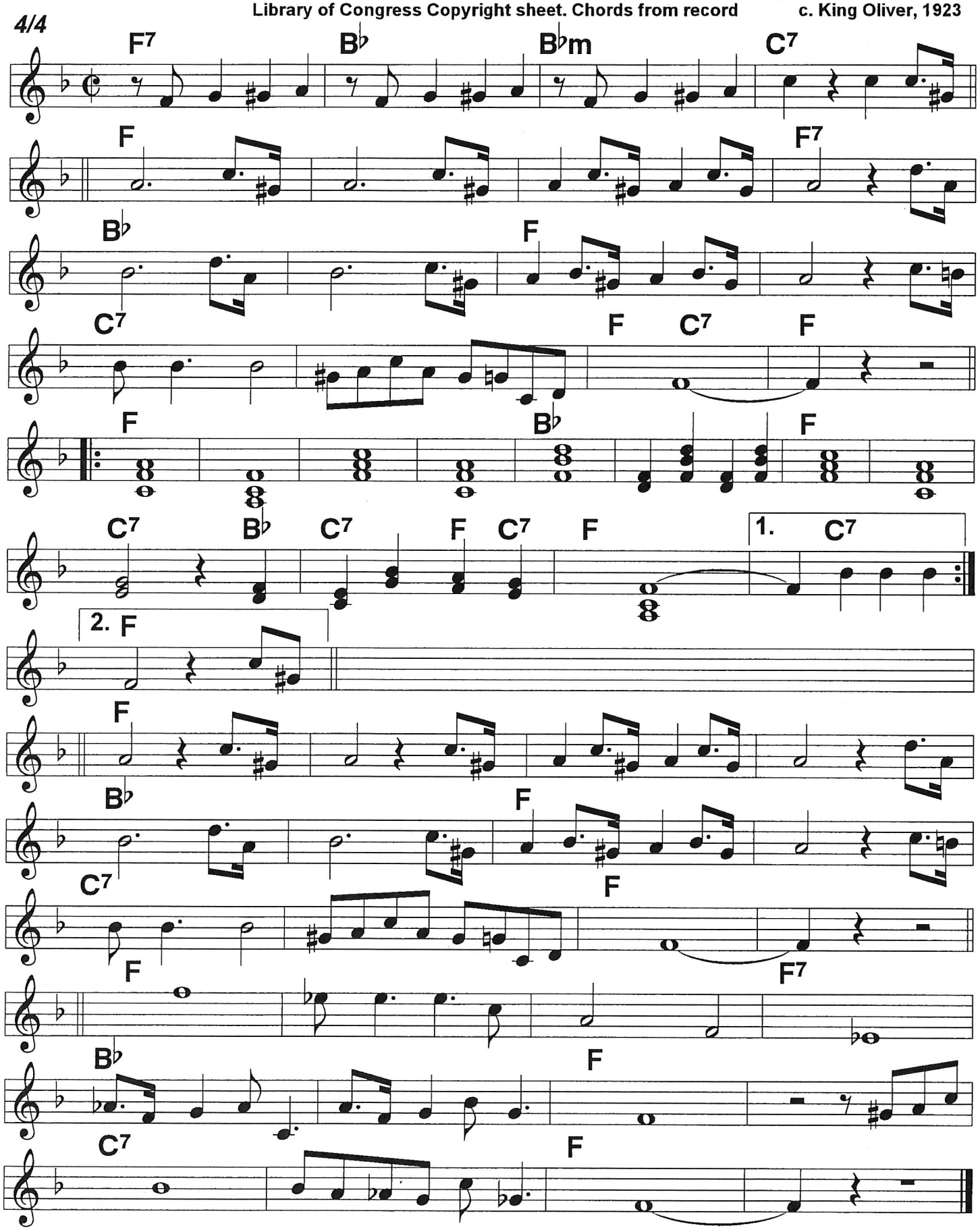
Canal Street Blues

4/4 ♩ = 190

Routine: Intro, A A, B B, C, solos on C, C C C

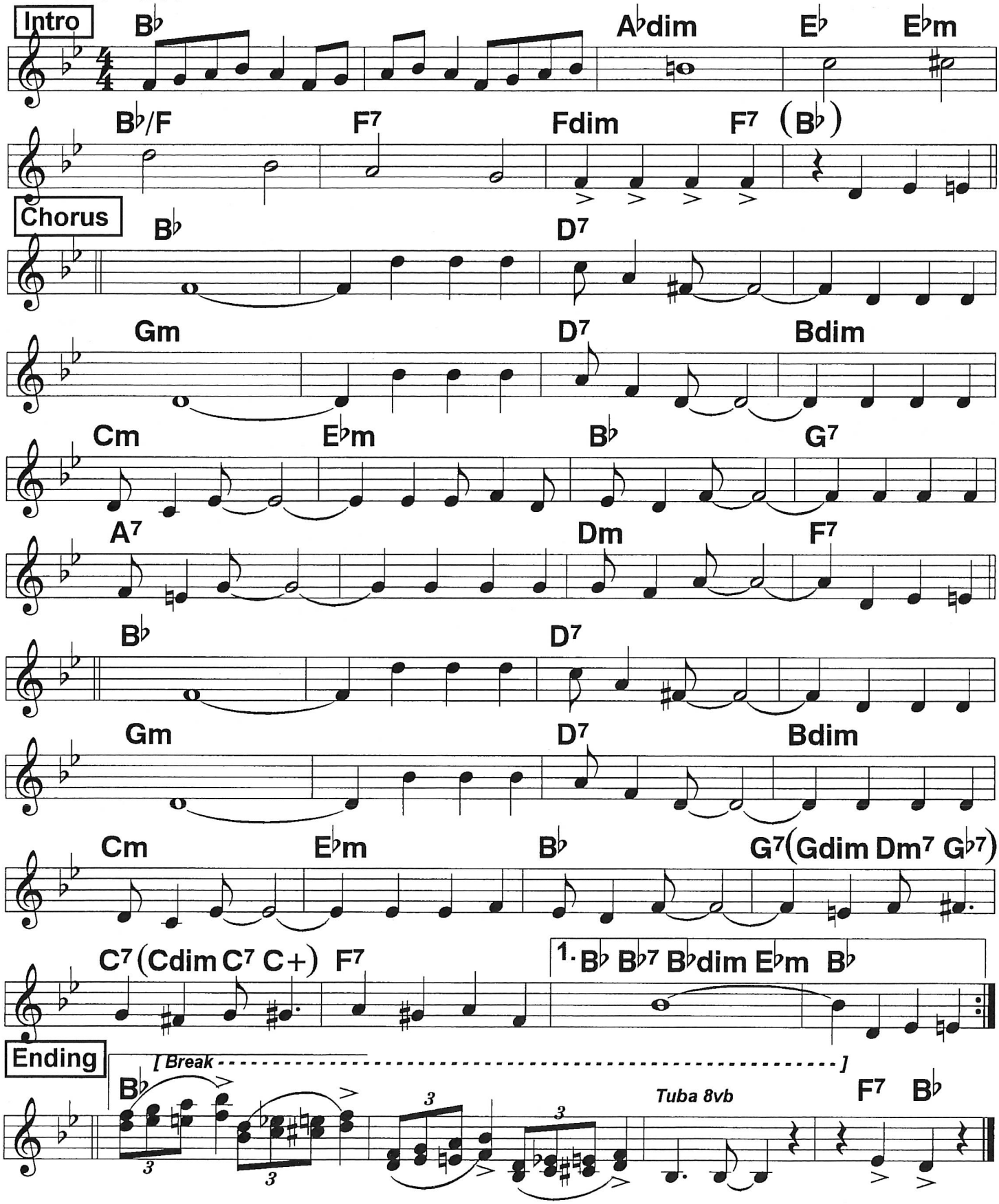
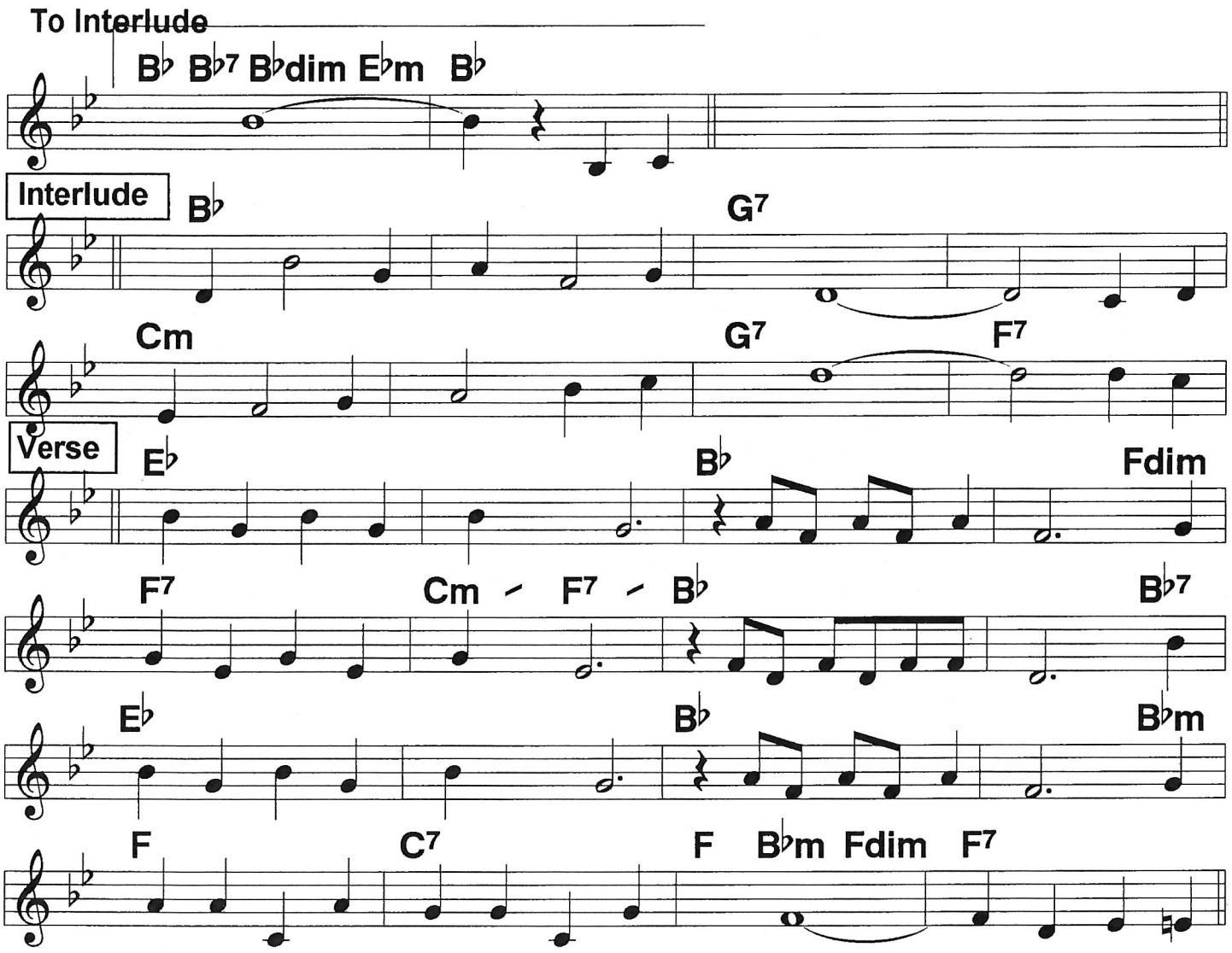
King Oliver '23

Canal Street Blues (Copyright)

Library of Congress Copyright sheet. Chords from record

c. King Oliver, 1923

Candy Lips (1)

Note p. 2

Clarence Williams, '27;
c. Jackson, Lauria, 1927

2-beat ♩ = 244

Candy Lips (2)

1/25/27 Williams record features an exciting clarinet duet. 2nd record has cornet & clarinet, basically follows book melody. Both in C, so often played in C. This is the book version, with Intro, interlude to verse, & ending from 1st record. I omitted the record's 6-bar lead in to the "Alice blue gown" Interlude. Record's treatment of verse is good.

The "Standard" key apparently is Bb. Tune works well at slower tempos, and the chords are fun, so anyone might want to play it without referencing the records.

Chant, The (1)

Jelly Roll Morton '26;
c. Mel Stitzel, 1926

4/4
♩ = 236

A *No rhythm* — Cor + clar unison — Bass / Tbn

Rhythm D A7 D A7 D A7 D A7 D

B Cornet B♭ E♭9 B♭ G♭7 — tbn gliss to B

B♭ E♭9 B♭ C7 F7 B♭ — A 1 X, C — Gliss to B

C A♭ D♭ A♭ A♭ D♭ A♭7

D♭ D♭m A♭ F7

B♭7 E♭7 A♭ D♭ 1. A♭

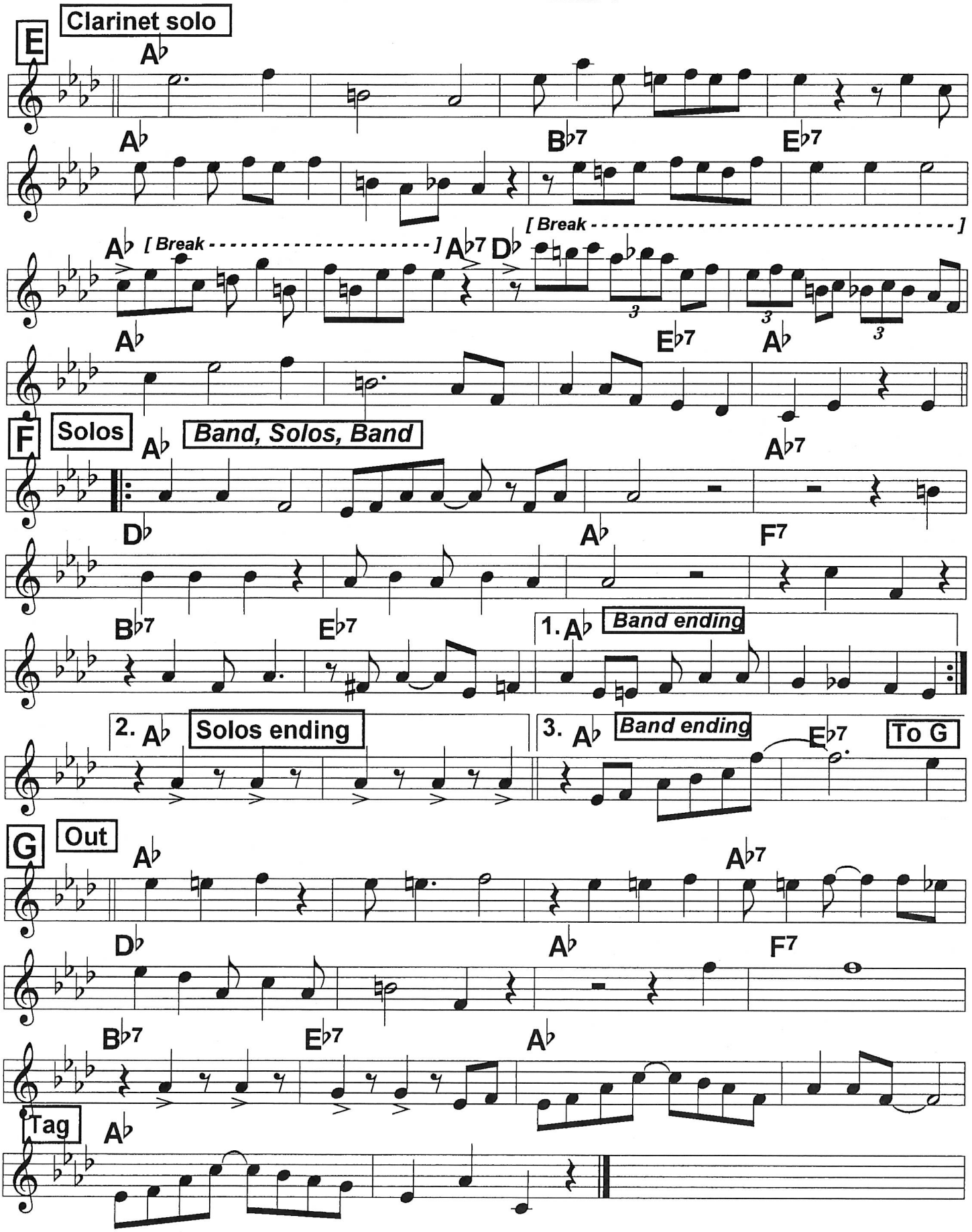
2. A♭

D A♭9 G9 G♭9 F9 E9 A♭ A♭

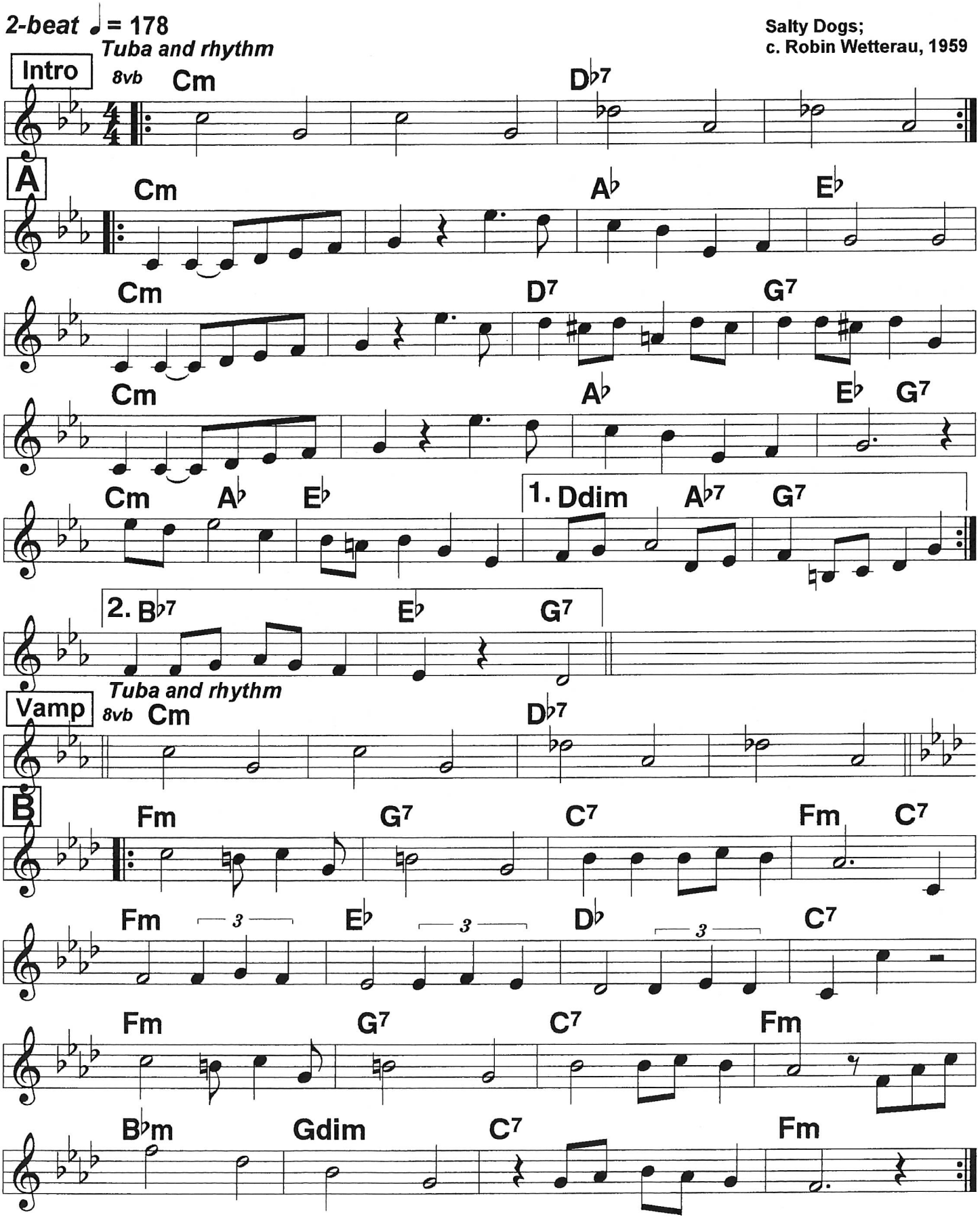
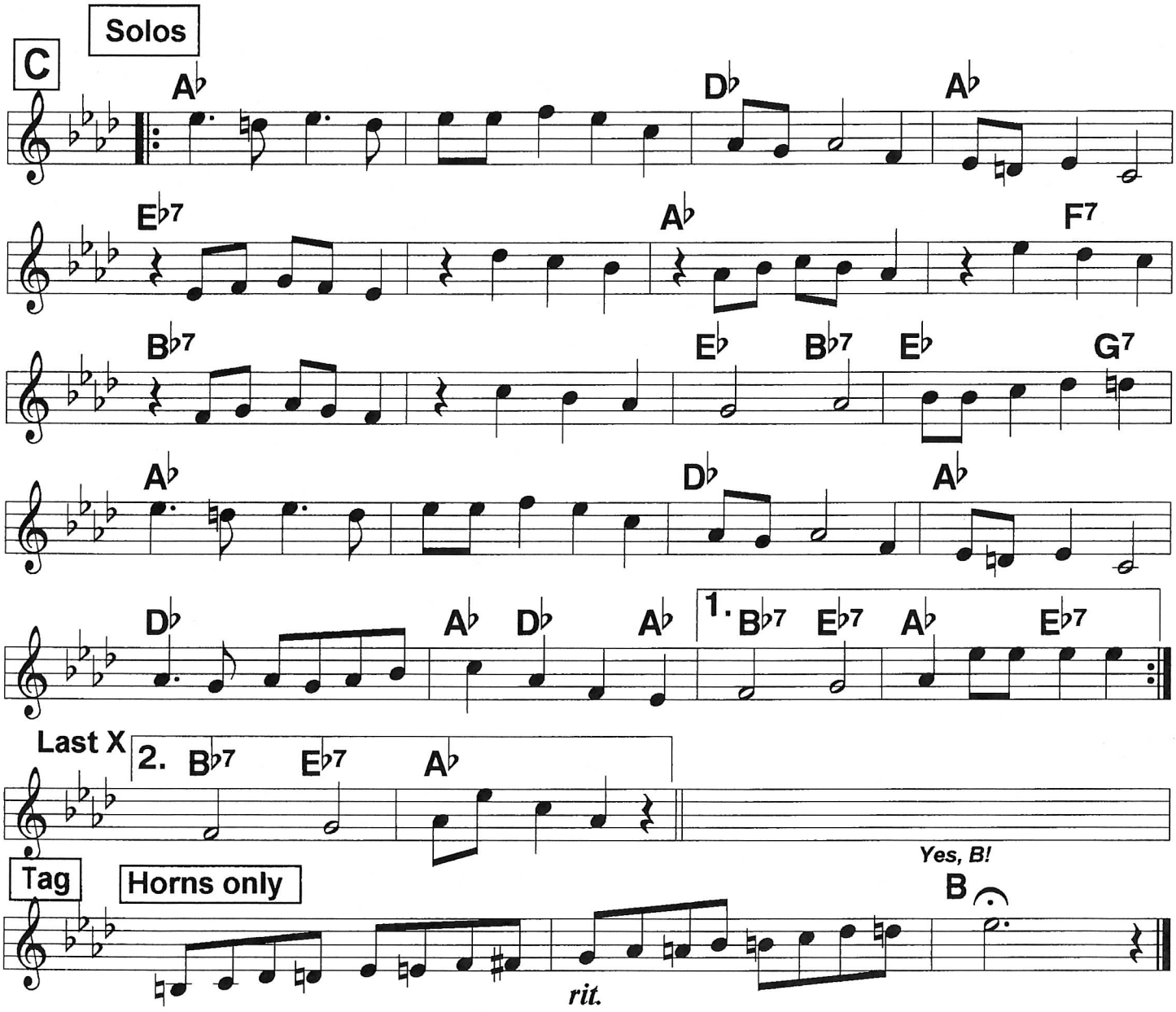
A♭9 G9 G♭9 F9 E9 A♭ B♭7 E♭7

A♭ [Cornet break - - - - - - - - - - - - - - - - - -] A♭7 D♭ [Cornet break - - - - - - - - - - - - - - - - - -]

A♭9 G9 G♭9 F9 E9 A♭ E♭7 A♭

Chant, The (2)

E
Clarinet solo
A♭
A♭
B♭7
E♭7
A♭ [Break] A♭7
D♭ [Break]
A♭
E♭7
A♭
F
Solos
Band, Solos, Band
A♭
A♭7
D♭
A♭
F7
B♭7
E♭7
1. A♭
Band ending
2. A♭
Solos ending
3. A♭
Band ending
E♭7
To G
G
Out
A♭
A♭7
D♭
A♭
F7
B♭7
E♭7
A♭
Tag
A♭

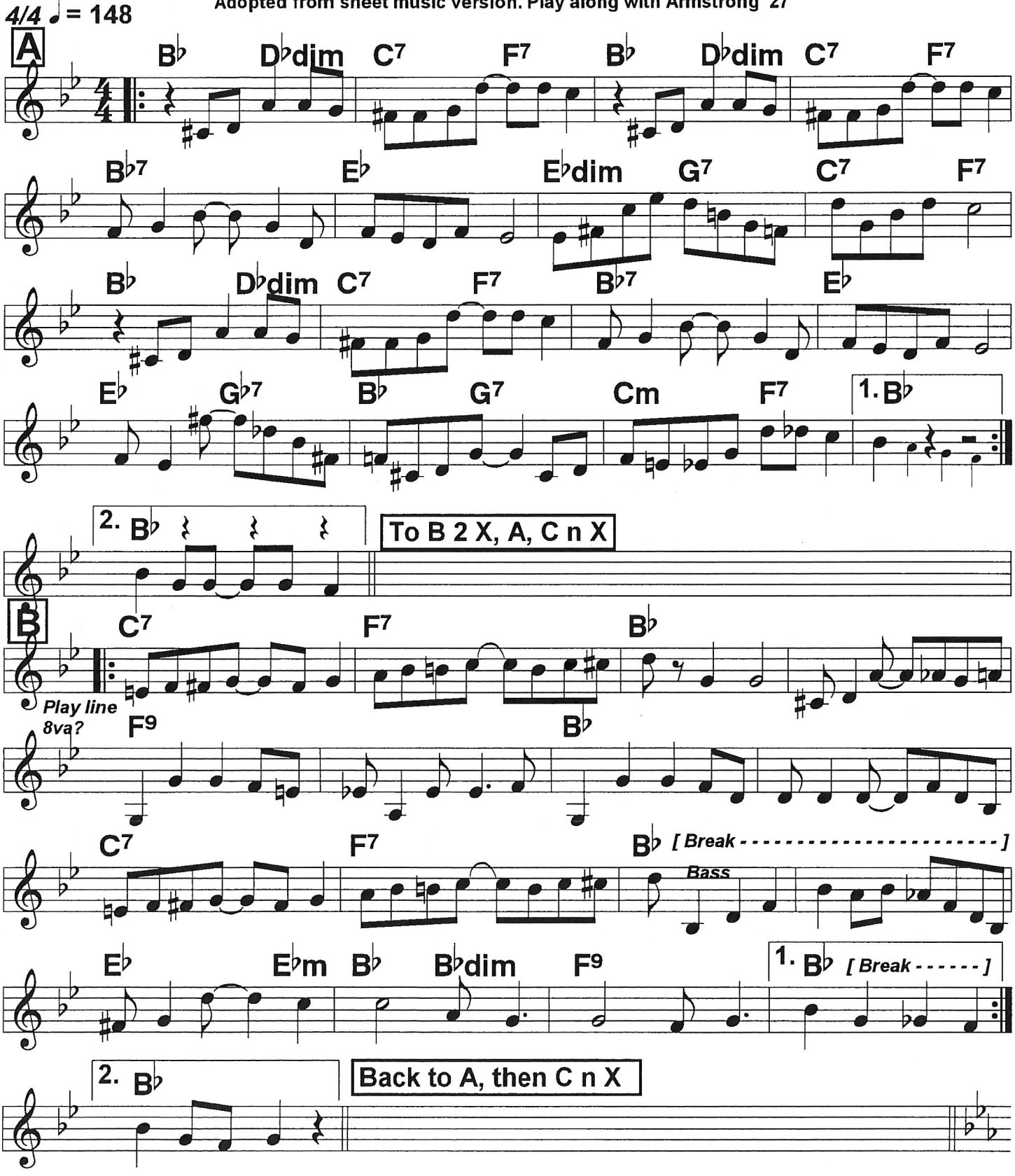
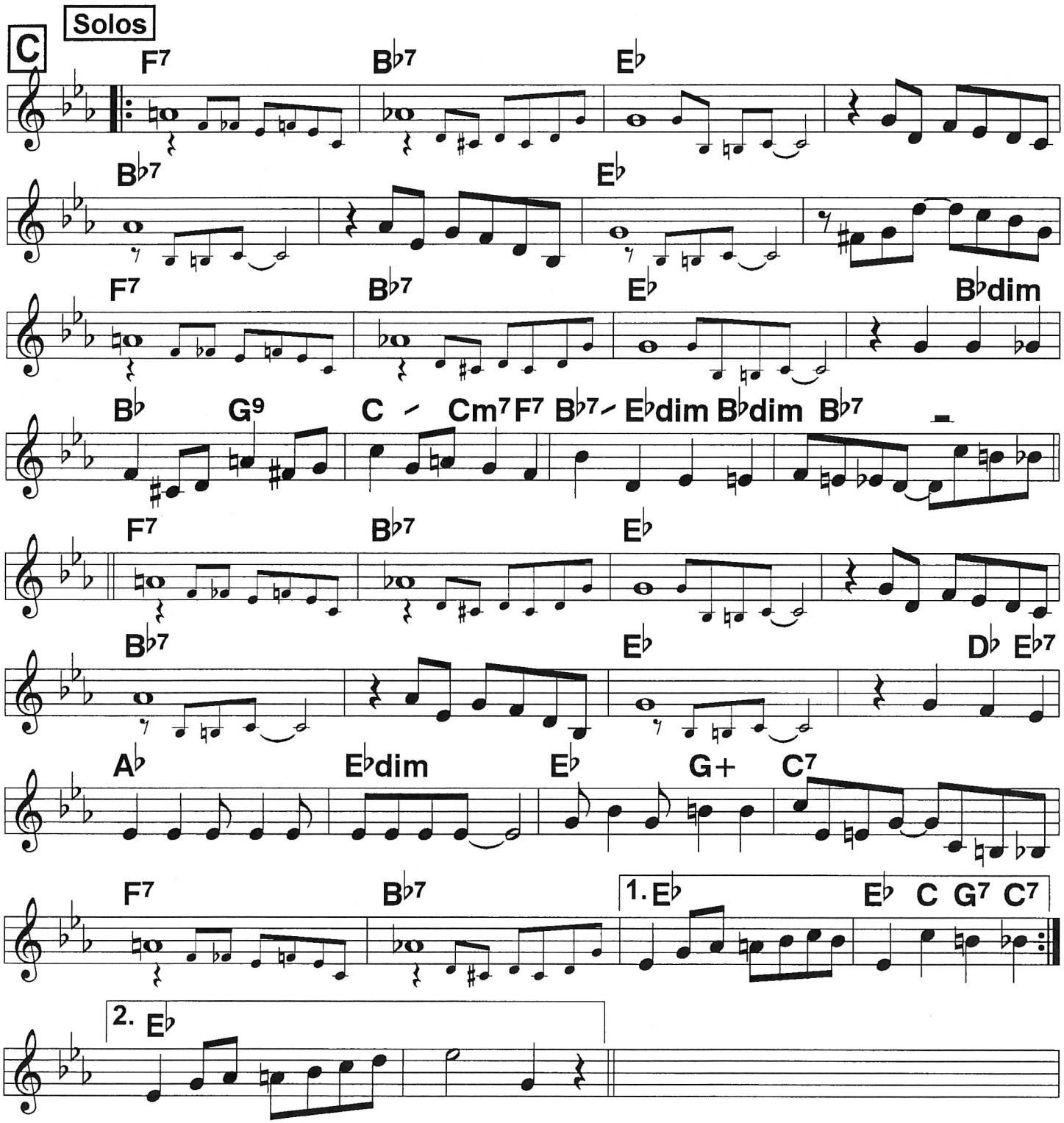
Chelsea On Down (1)

Salty Dogs;
c. Robin Wetterau, 1959

Chelsea On Down (2)

Routine: Basically as written. Solos on C w/repeat. Out choruses 2-3 X; melody 1st or last X.
Many of the multi-strained West Coast tunes go back to earlier sections, eg. Vamp, B 1 X, C...

Chicago Breakdown (1)

(Stratford Hunch)

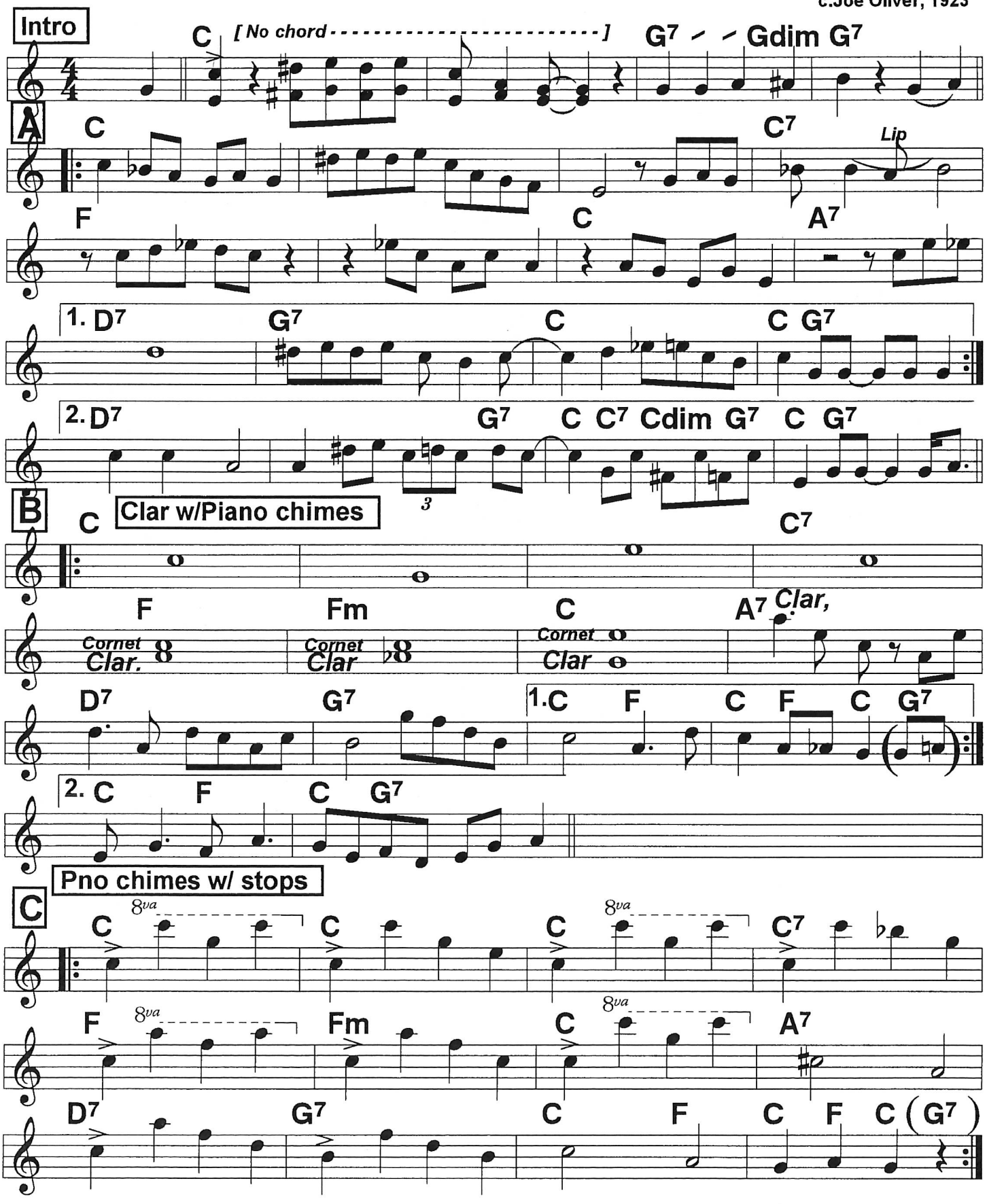
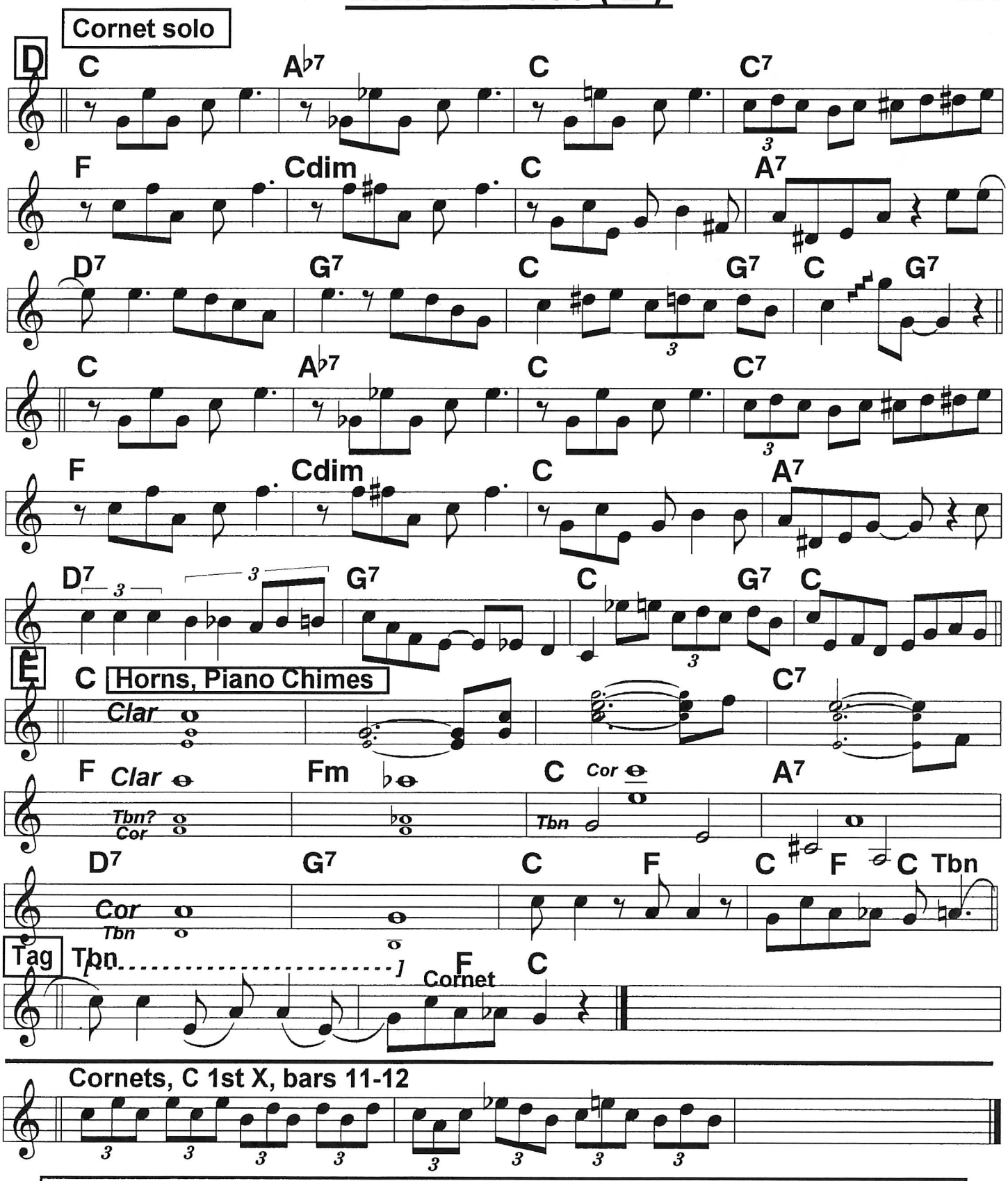
Armstrong '27;
c. Morton, 1927

Adopted from sheet music version. Play along with Armstrong '27

Chicago Breakdown (2)

Routine: Varies. Eg. A A, B B, A, C, Solos on C, C 1 or 2 X out

Chimes Blues (1)

4/4 ♩ = 170

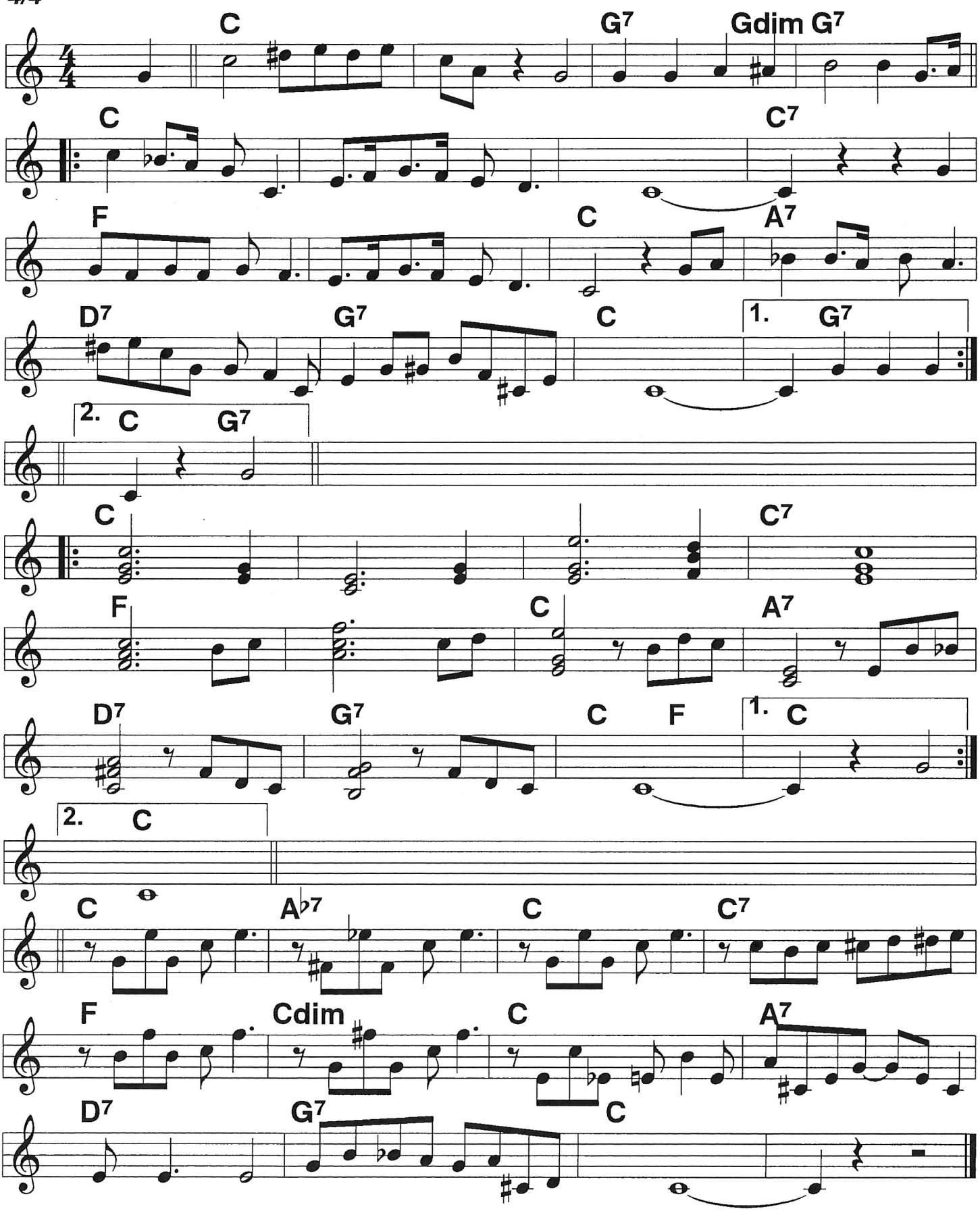
Very hard to find the melody, due to bad audio quality; the 2 muted cornets are often hidden by the tbn and clar; and the lead often is only implied

King Oliver, '23;
c.Joe Oliver, 1923

Chimes Blues (2)

Routine: Intro, A, B clar w/ piano chimes 2 X, other solos,
C Piano chimes stop chorus 2 X, D Cornet solo 2 X, E out melody, jam.
Can be played as set piece like record, or extend with solos as indicated.

Chimes Blues (Copyright)

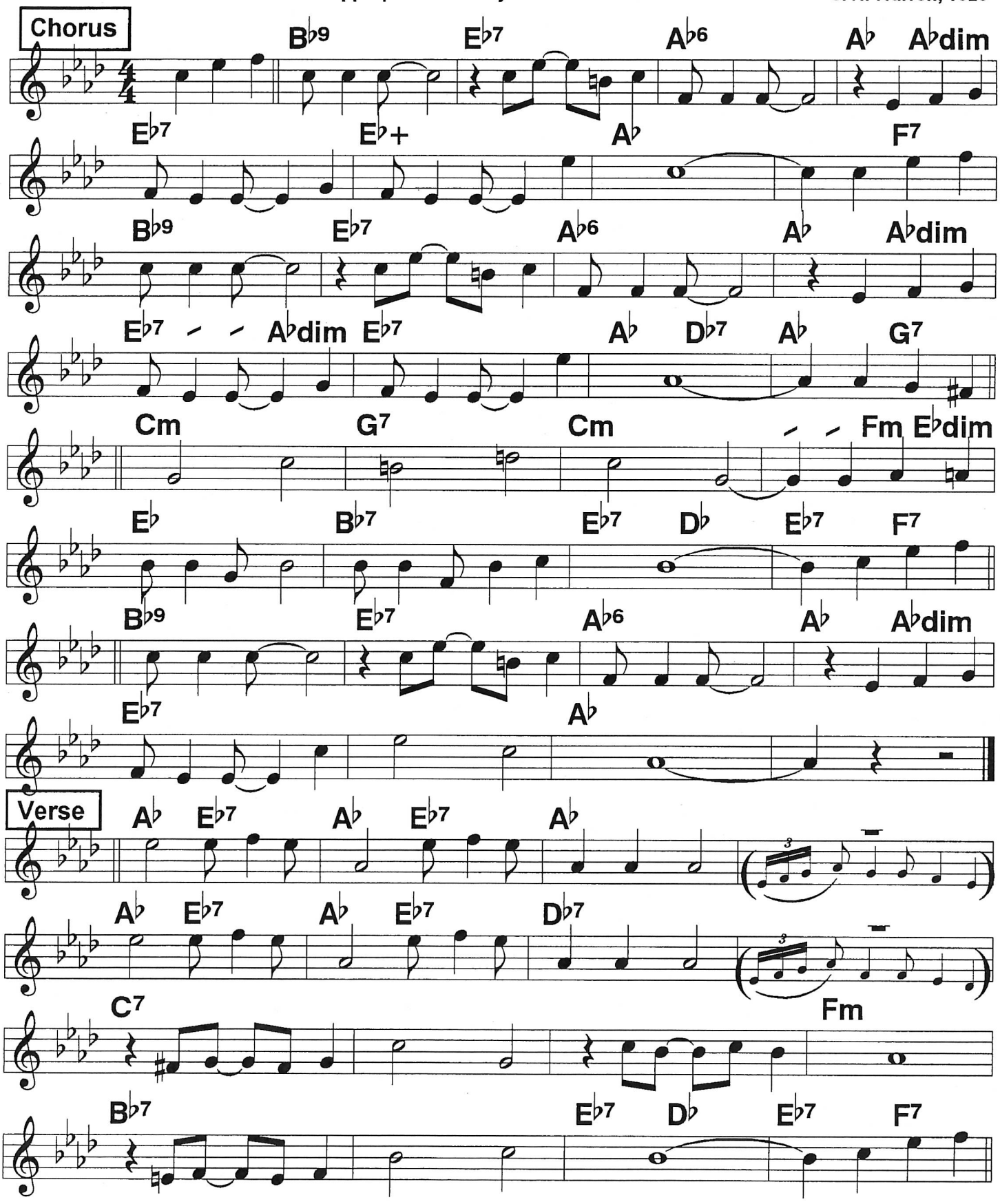
4/4

Oliver's copyright deposit sheet, orig. in D. Chords from record

c. Joe Oliver, 1923

Clementine (From New Orleans)

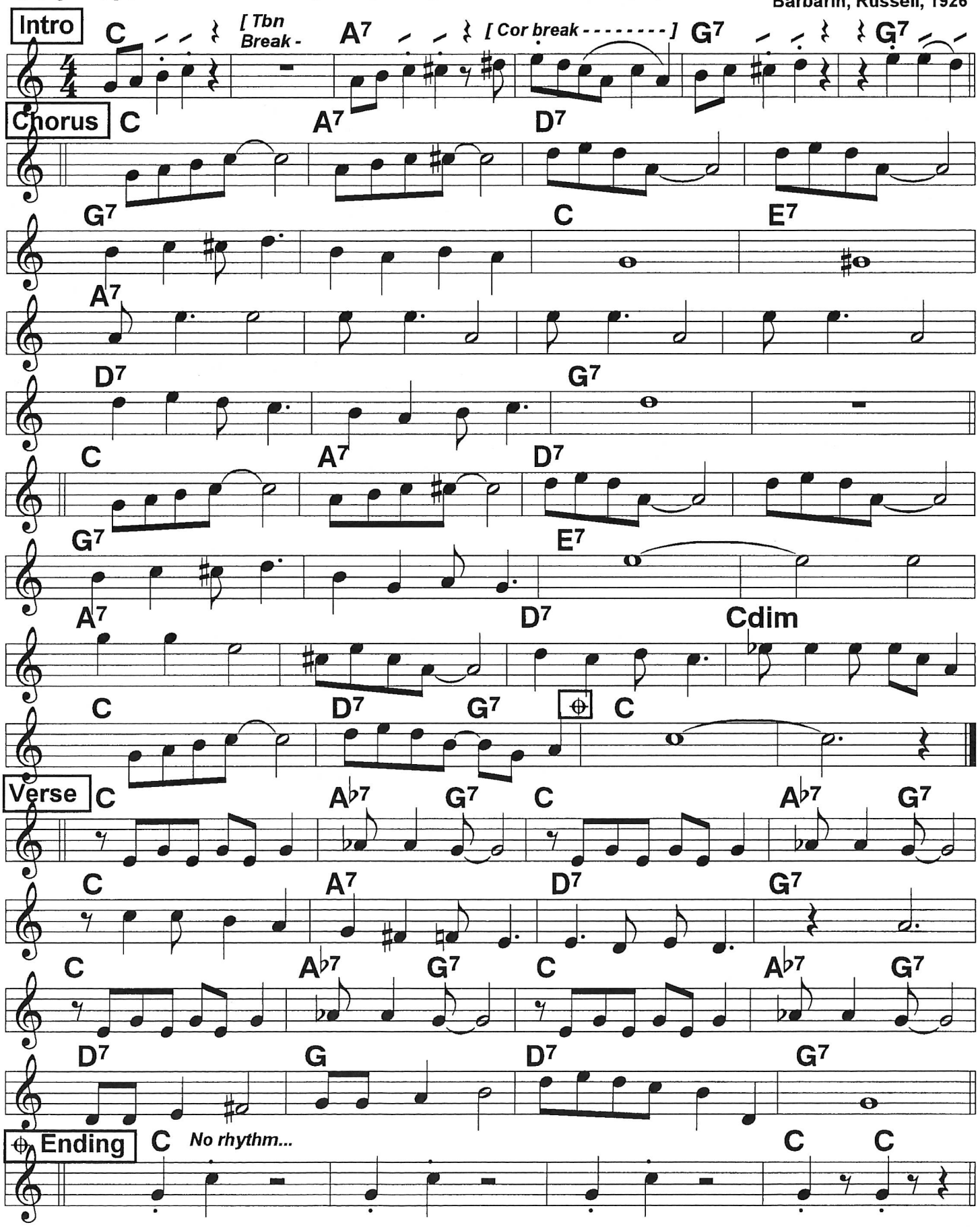
4/4 2-beat ♩ = 174

Music in G, w/ patter. Bix record in Ab. Phrasing is more swingy--eg. Bar 1, 3 are 1/4 1/4 1/2 notes. It's a pop tune, so 2-beat is appropriate. Good lyrics

Bix w/Goldkette;
c. H. Warren, 1928

Come Back Sweet Papa

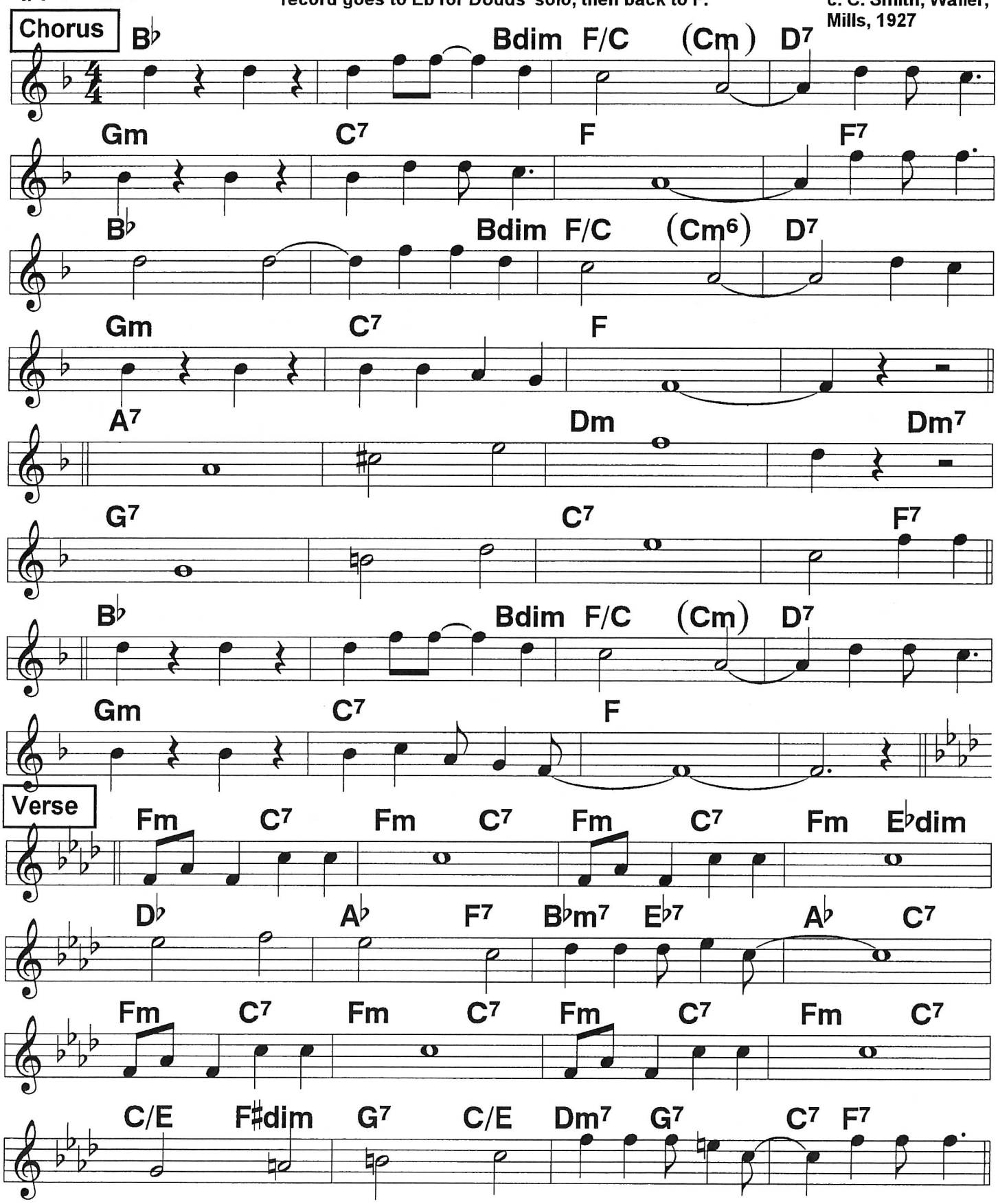
4/4 ♩ = 194

Book melody. Intro, ending from LA record. Often played in Bb

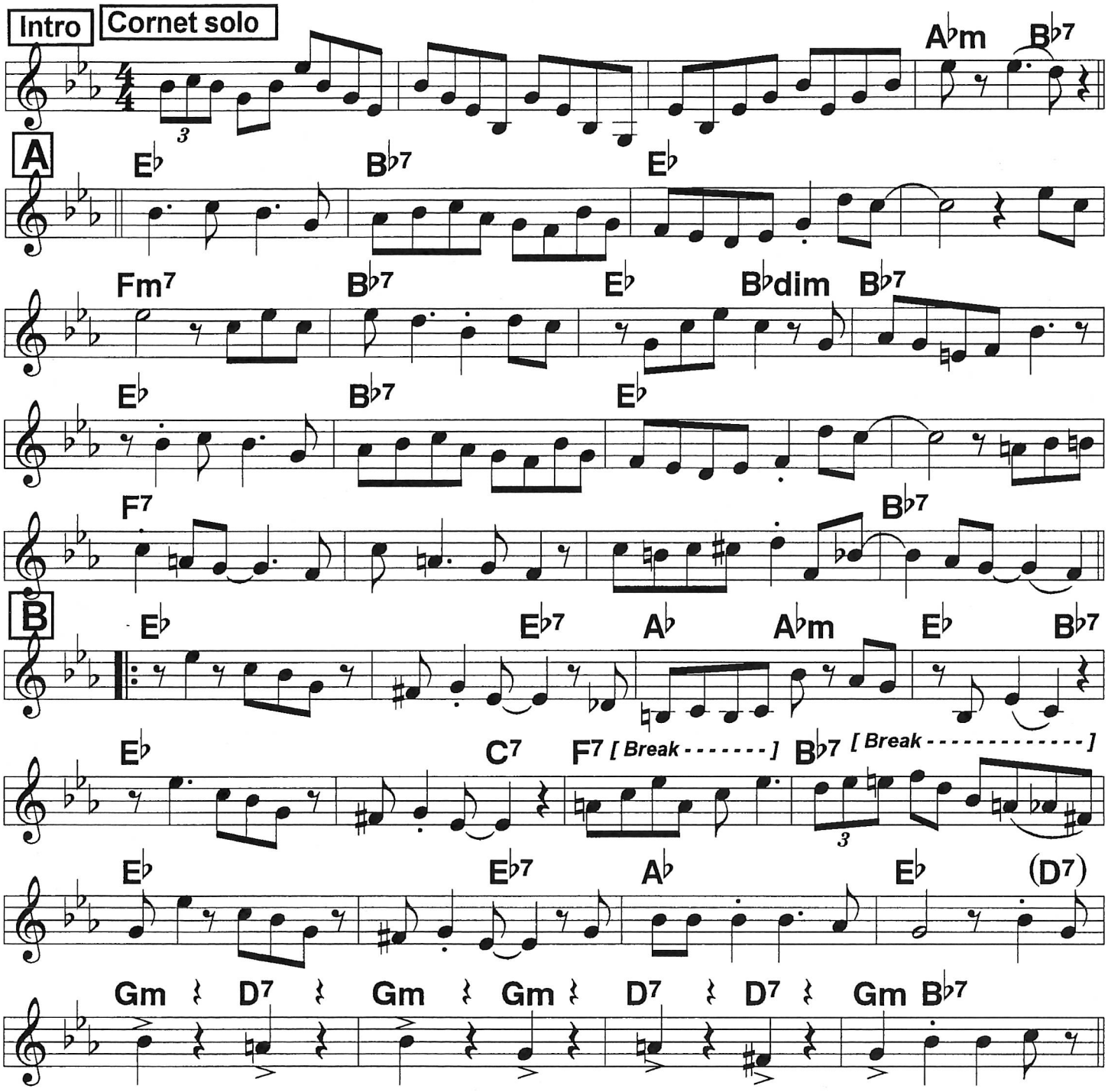
Armstrong Hot 5 '26; c. Barbarin, Russell, 1926

Come On And Stomp, Stomp, Stomp

4/4 ♩ = 216

Book Version. 10/8/27 Black Bottom Stompers record goes to Eb for Dodds' solo, then back to F.

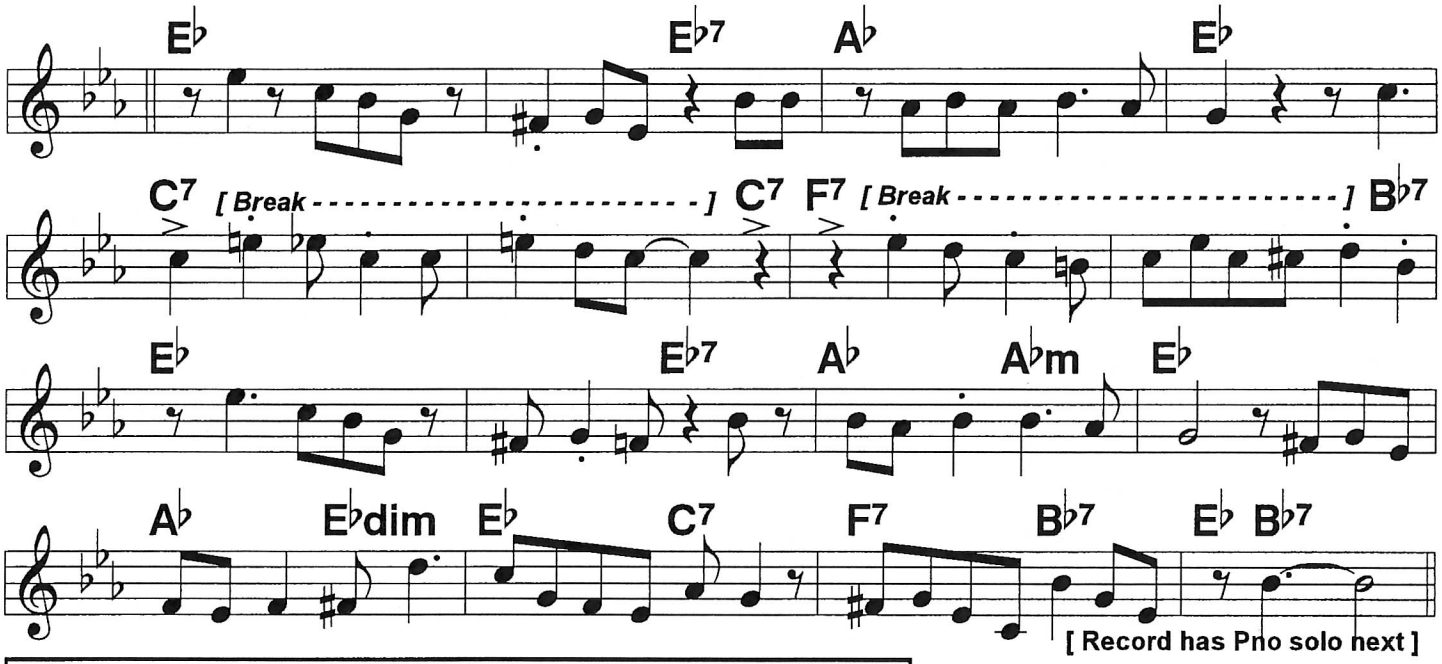
Johnny Dodds; c. C. Smith, Waller, Mills, 1927

Cornet Chop Suey (1)

4/4 ♩ = 176

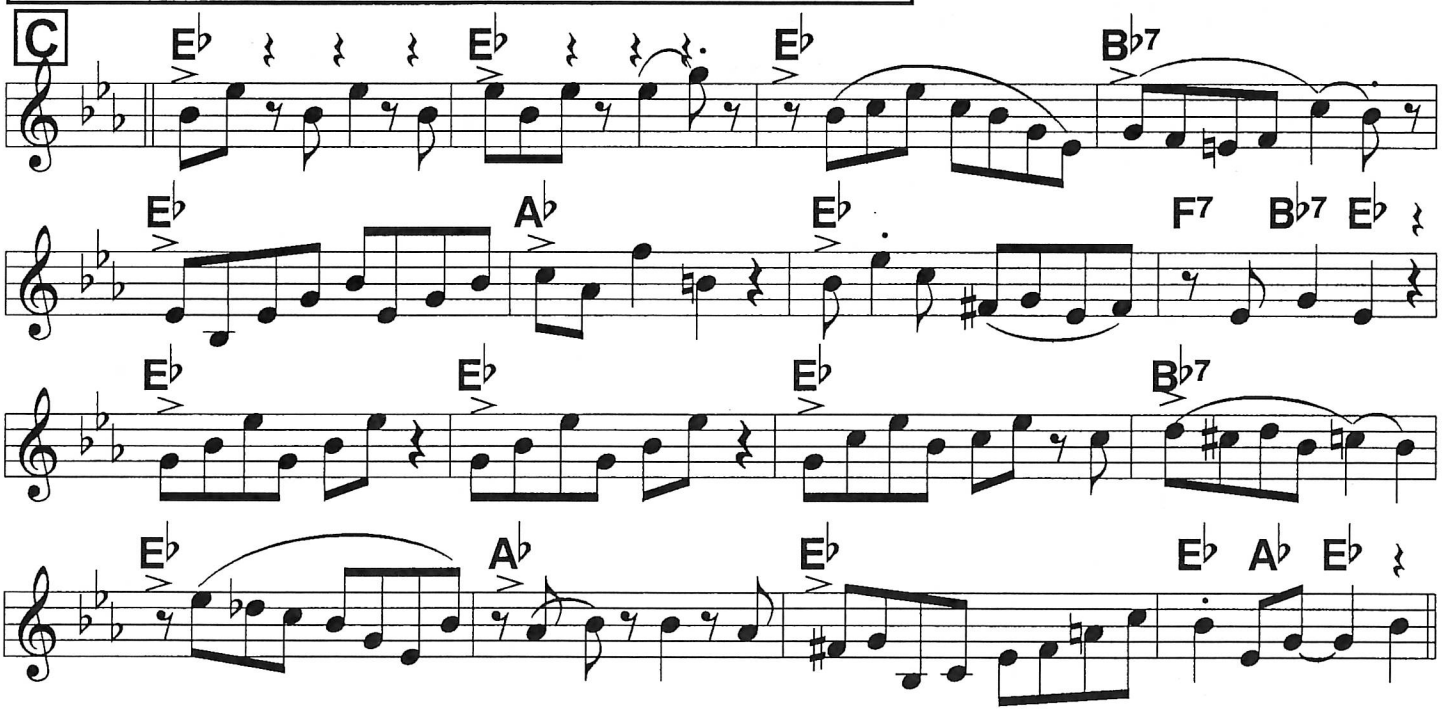
Armstrong Hot 5, '25

Routine: Intro, A, B, solos on B (record has only piano), C, D w/ ending. You might do this as a set piece cornet special, including a solo to give the cornet a rest.

Cornet Chop Suey (2)

Next page same as this



Cornet stop chorus--1st beats except bars 8, 16



Next page also p. 2, so turn when convenient

Cornet Chop Suey (2)

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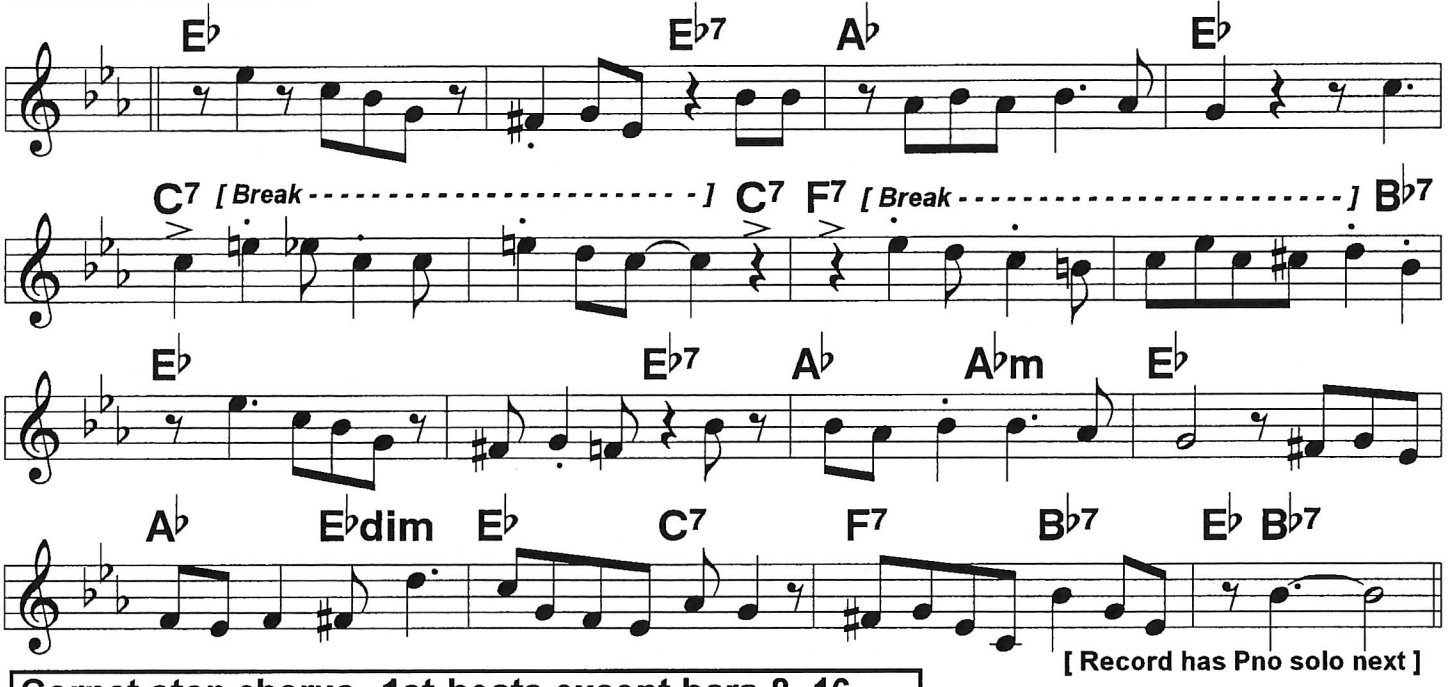
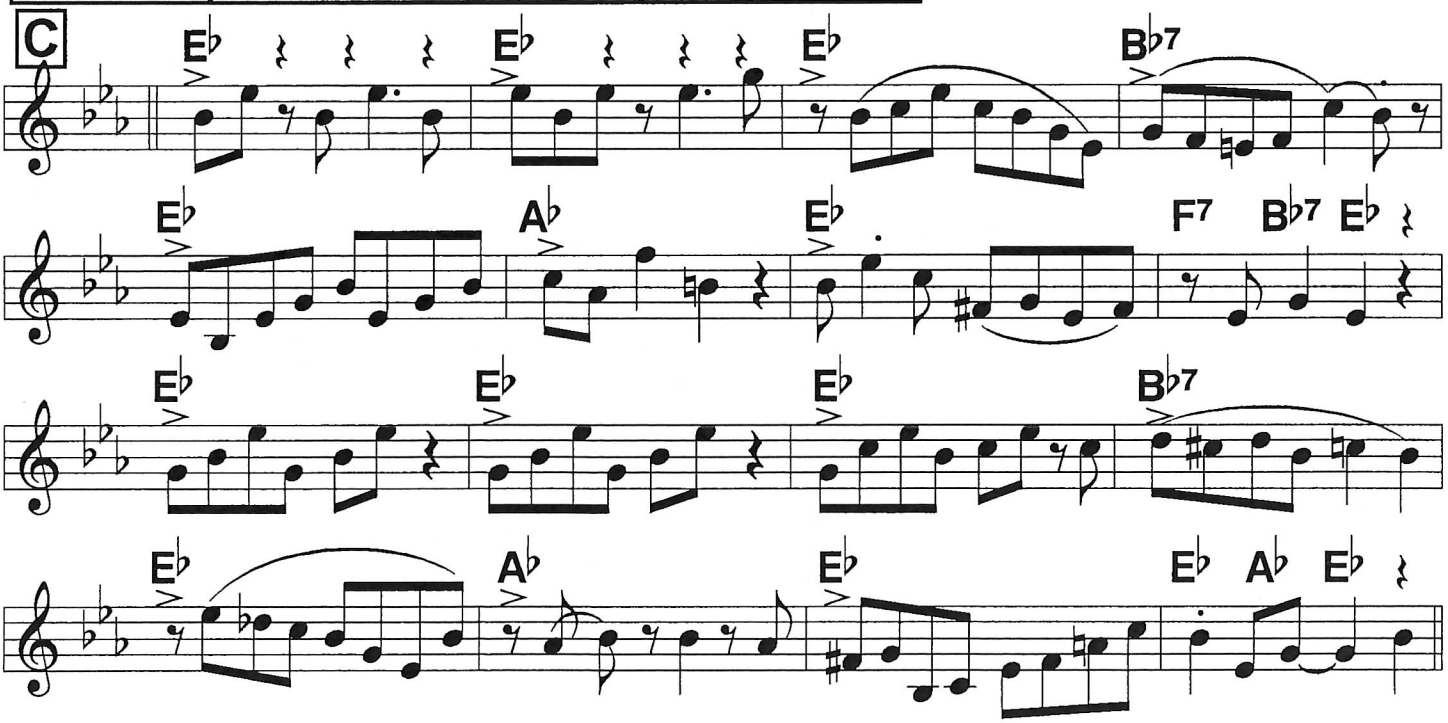
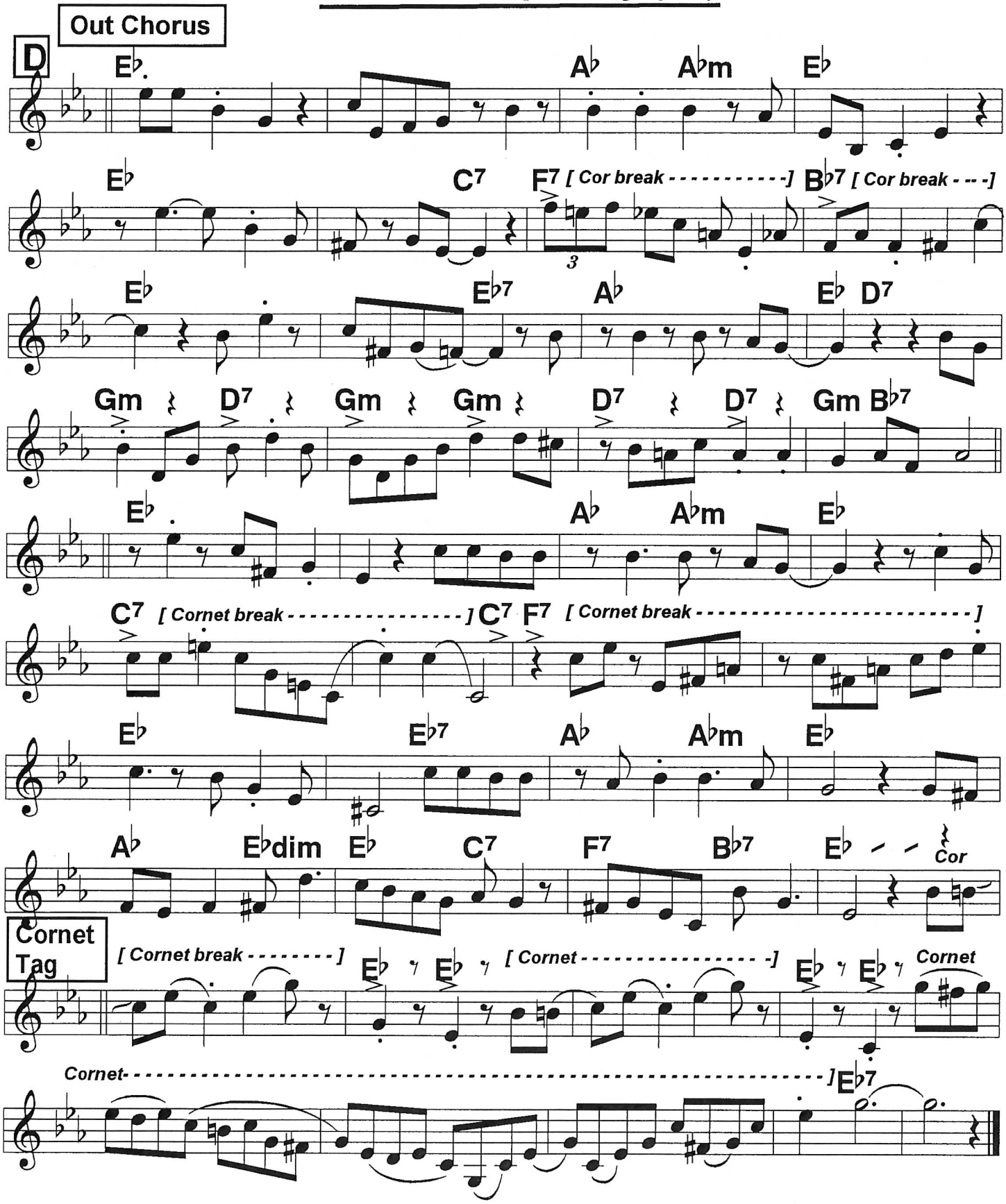

Cornet stop chorus--1st beats except bars 8, 16

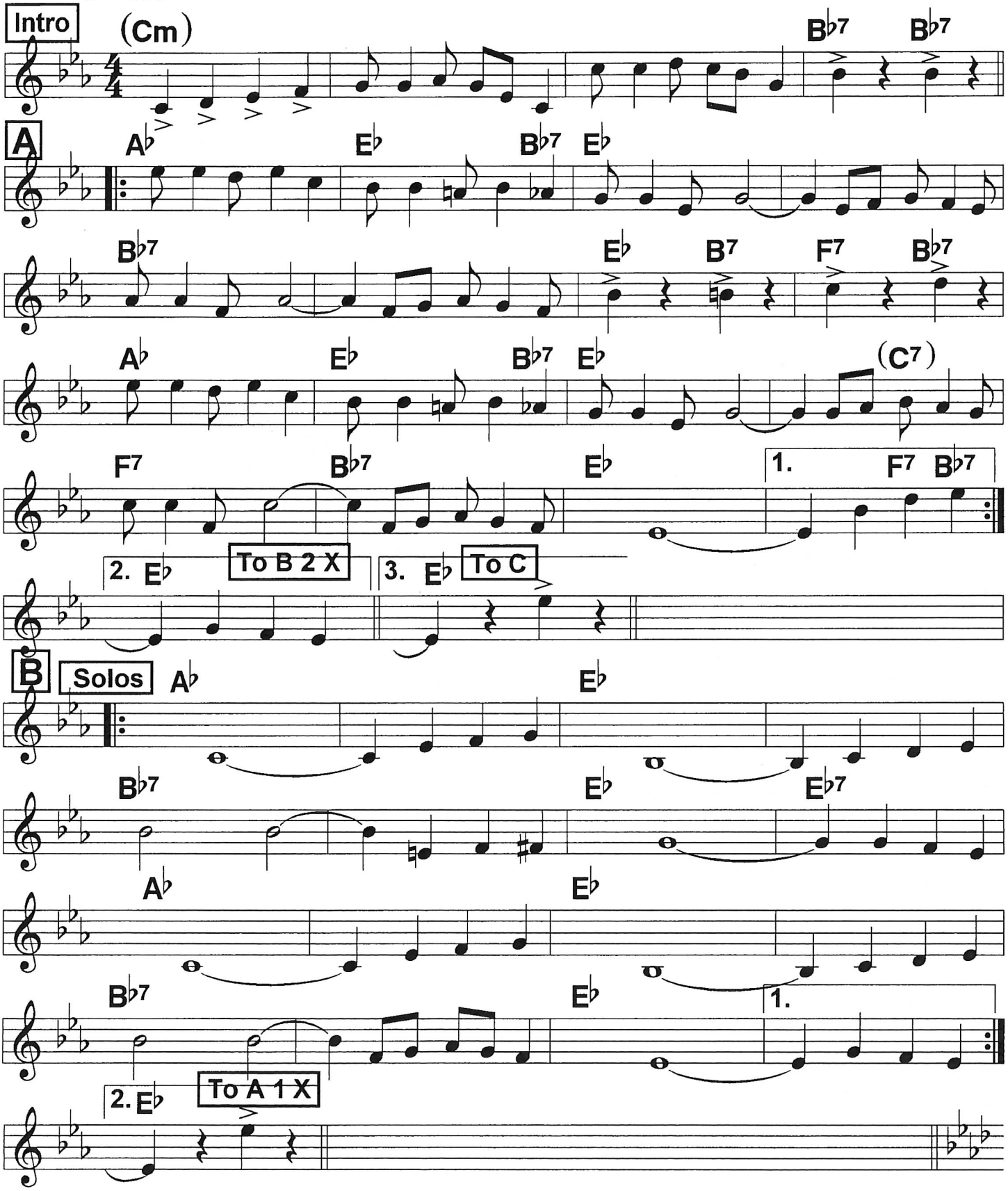
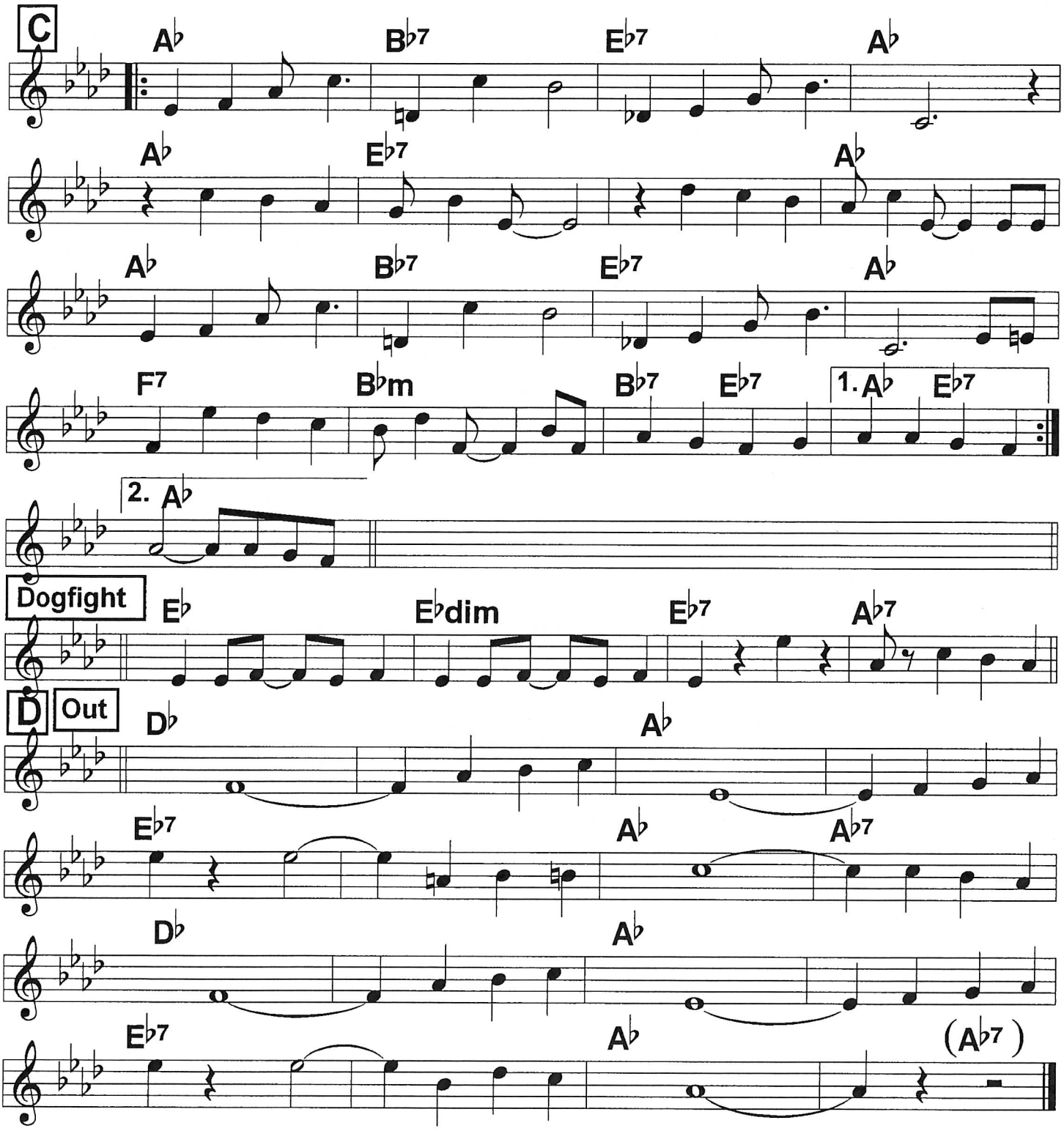


Cornet Chop Suey (3)

Out Chorus
D
E♭ A♭ A♭m E♭
E♭ C7 F7 [Cor break - - - - - - - - - -] B♭7 [Cor break - - -]
3
E♭ E♭7 A♭ E♭ D7
Gm D7 Gm Gm D7 D7 Gm B♭7
E♭ A♭ A♭m E♭
C7 [Cornet break - - - - - - - - - - - - - -] C7 F7 [Cornet break -]
E♭ E♭7 A♭ A♭m E♭
A♭ E♭dim E♭ C7 F7 B♭7 E♭ Cor
Cornet Tag
[Cornet break - - - - - - - -]
E♭ E♭ [Cornet - - - - - - - - - - - - - - - - -]
E♭ E♭ Cornet
Cornet - - - - - - - - - - - - - - - - - - -

Creole Belles (1)

Lu Watters revived this West Coast standard. Orig. in G. Routine is South Frisco JB's, more expansive than Lu's or Turk's records

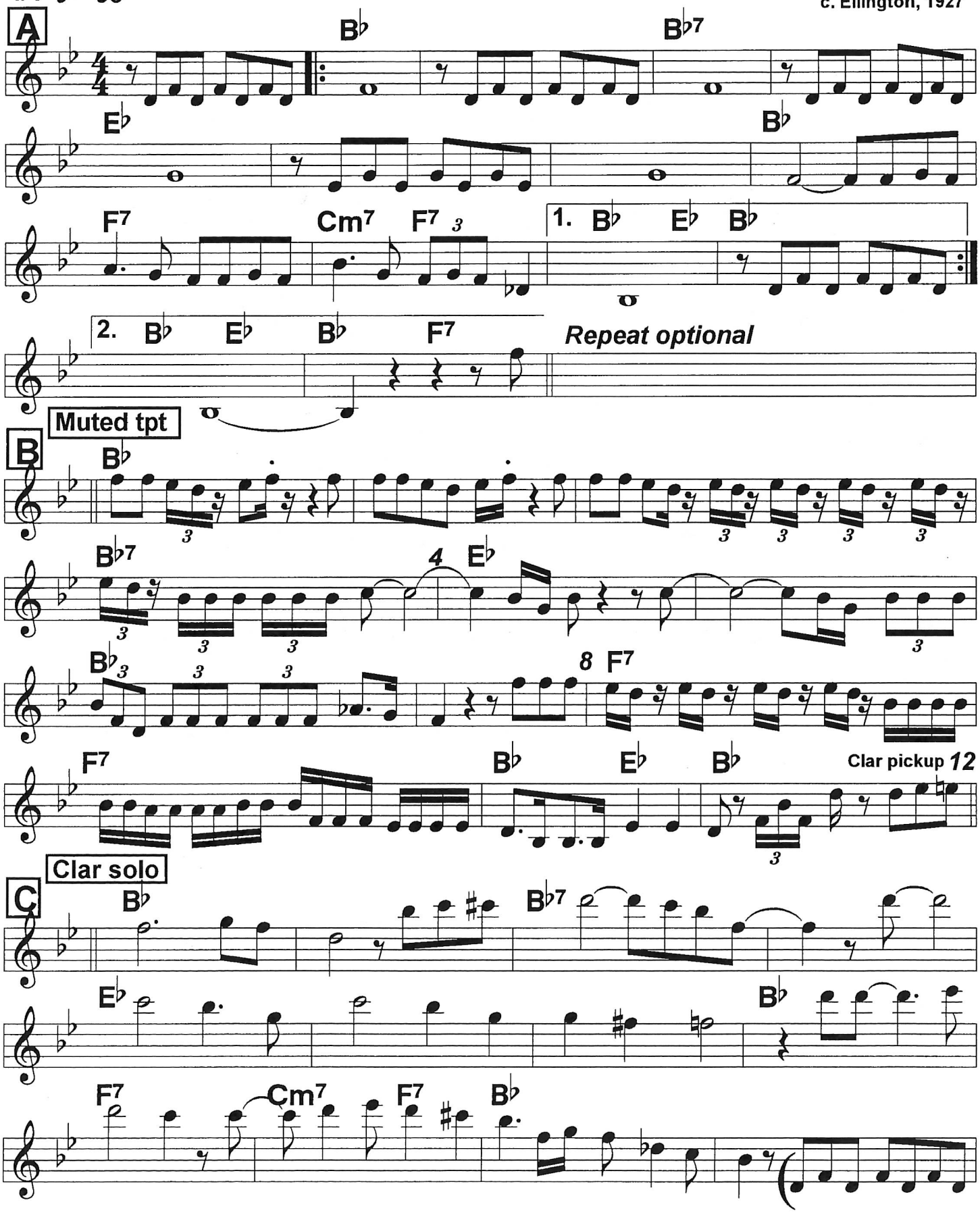
Turk Murphy, Lu Watters; c. Lampe, 1900

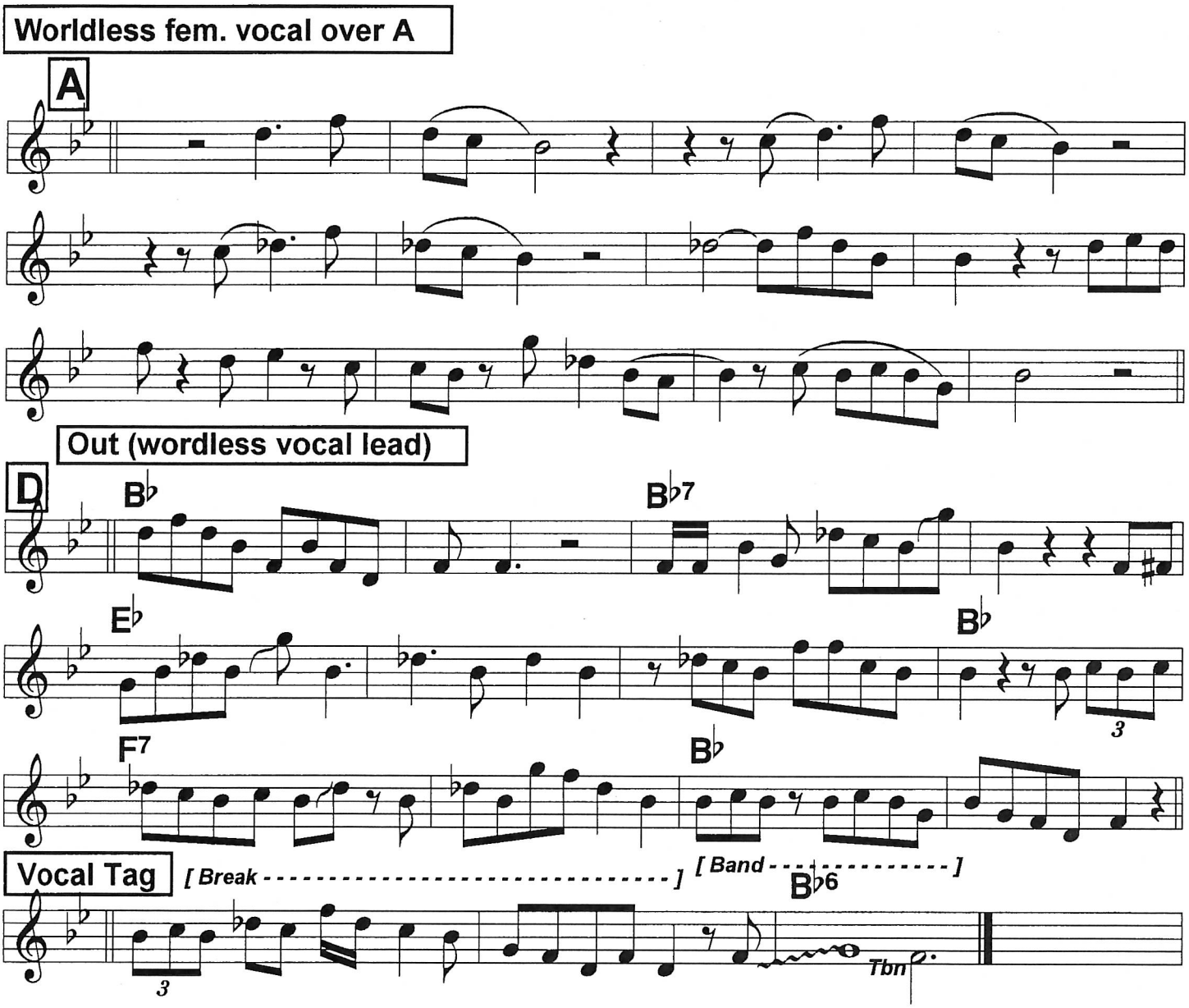
2-beat ♩ = 180

Creole Belles (2)

Routine: A A, B solos 2 X each, A, C C, Dogfight, D D, vocal D 2 X, D nX out

Creole Love Call (1)

From 10/26/27 record

c. Ellington, 1927

4/4 ♩ = 98

Creole Love Call (2)

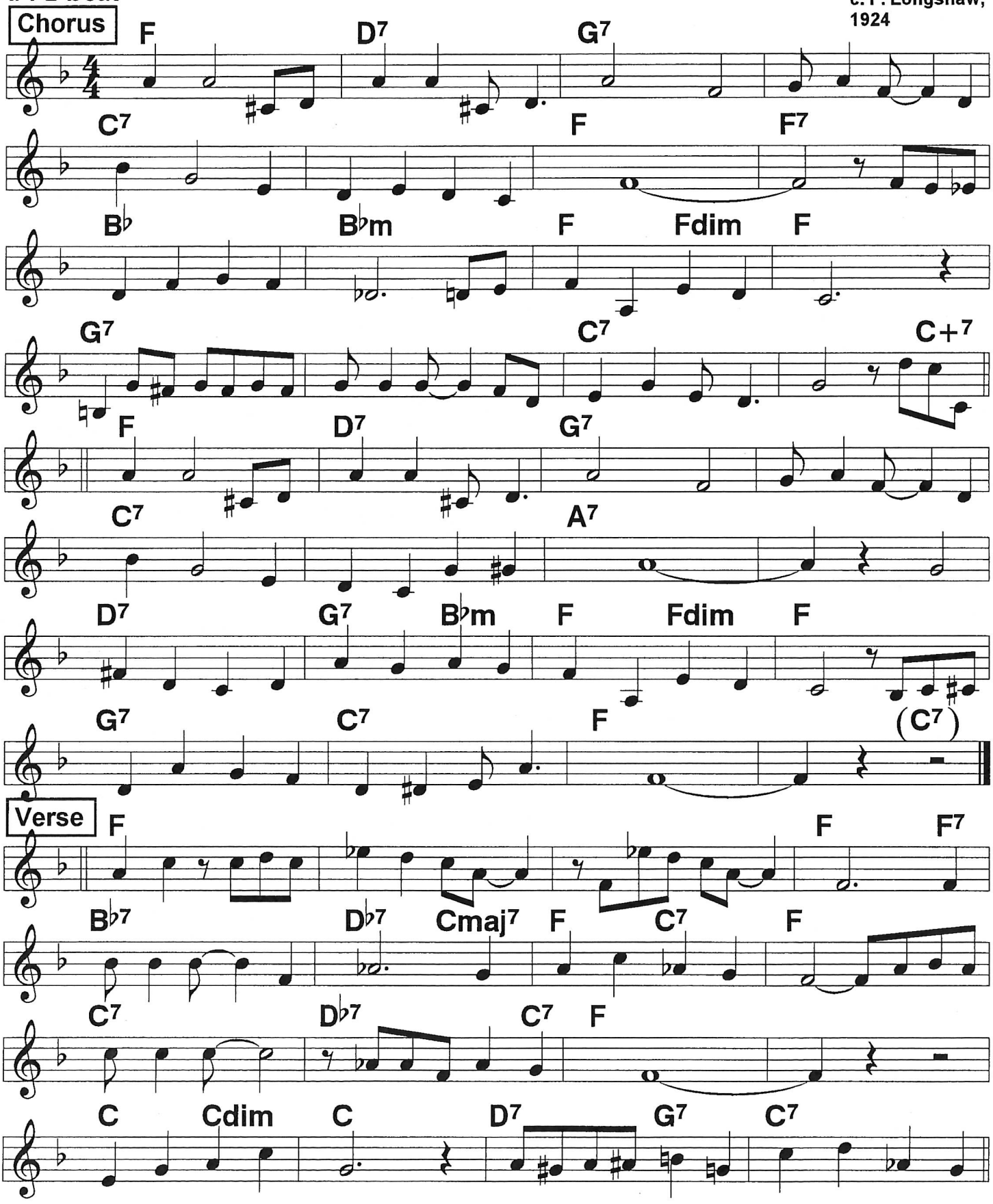


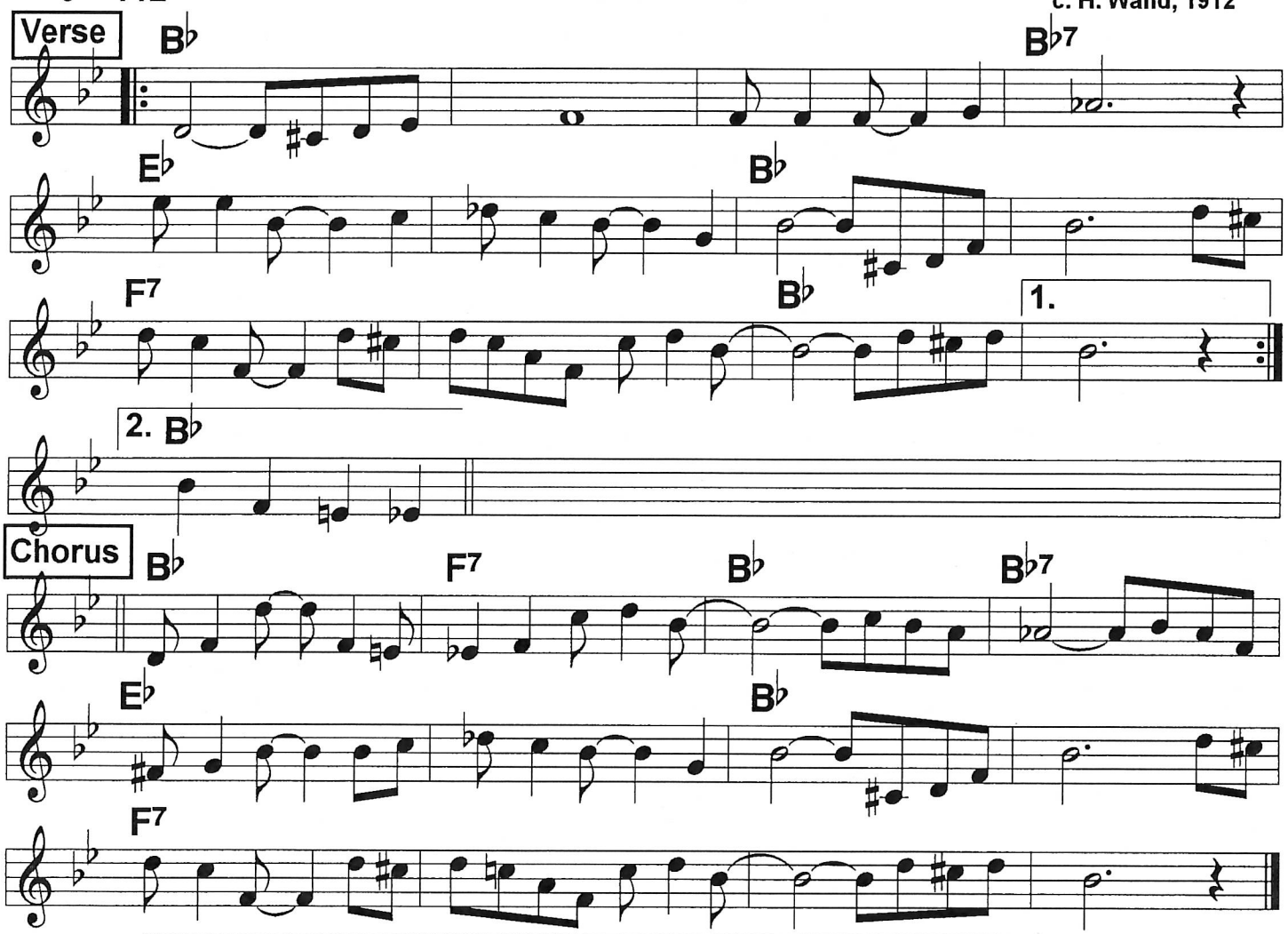
Routine: A B C, other solos on A, Band, D out w/tag.
The tune stands on its own, but Adelaide Hall's unusual wordless vocals made it a classic. Substituting a horn eg. soprano or alto would be a nice touch. You could simplify B to the basic melody or at least omit many of the notes. Lots to work with here.

34 Daddy Do

♩ = 112 ♩ = 92
4/4 2-beat

YBJB key, chords=the current standard. Book, KI key=Eb; book notes; chords vary. KI's the only early record. Great tune, good instrumental.

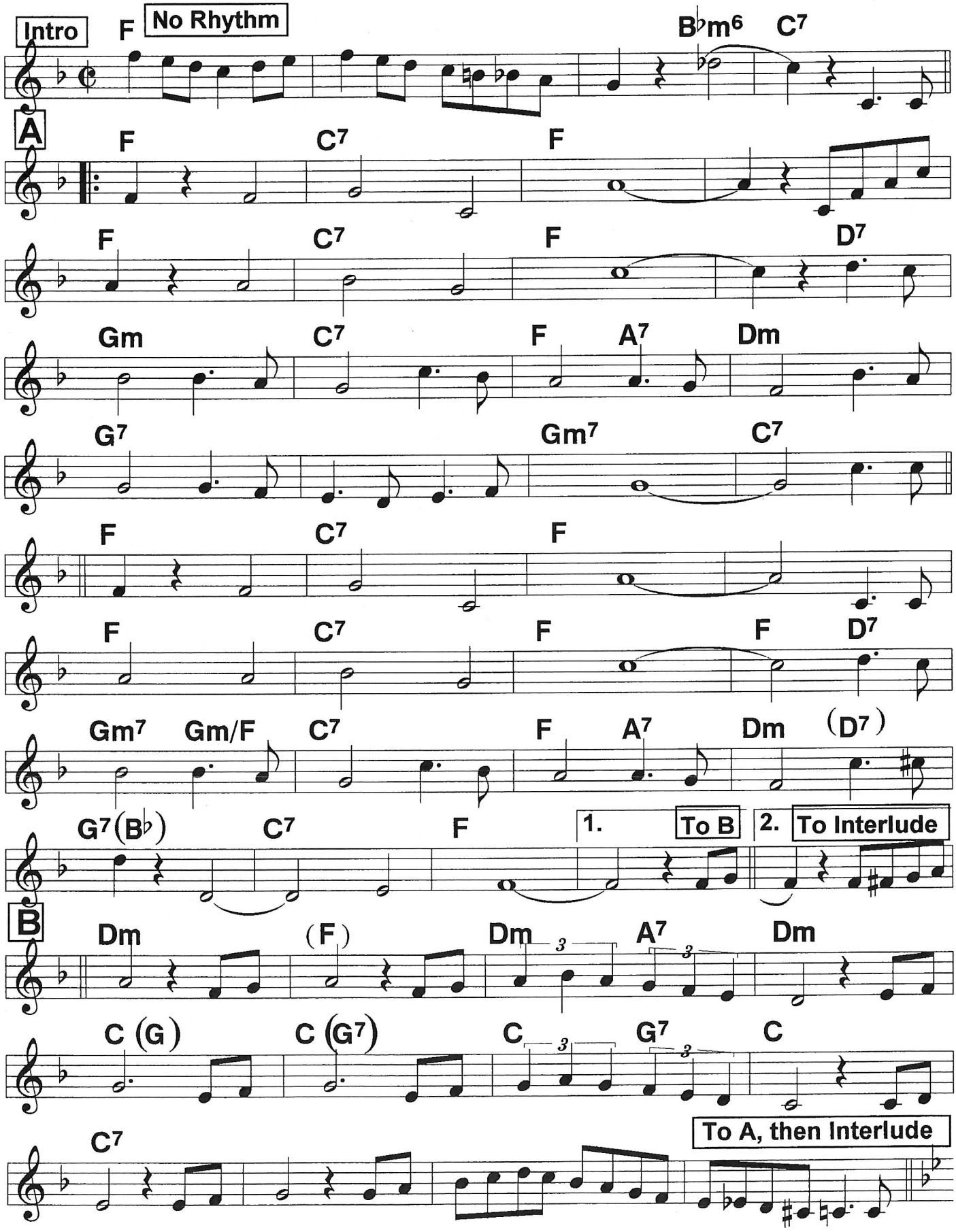
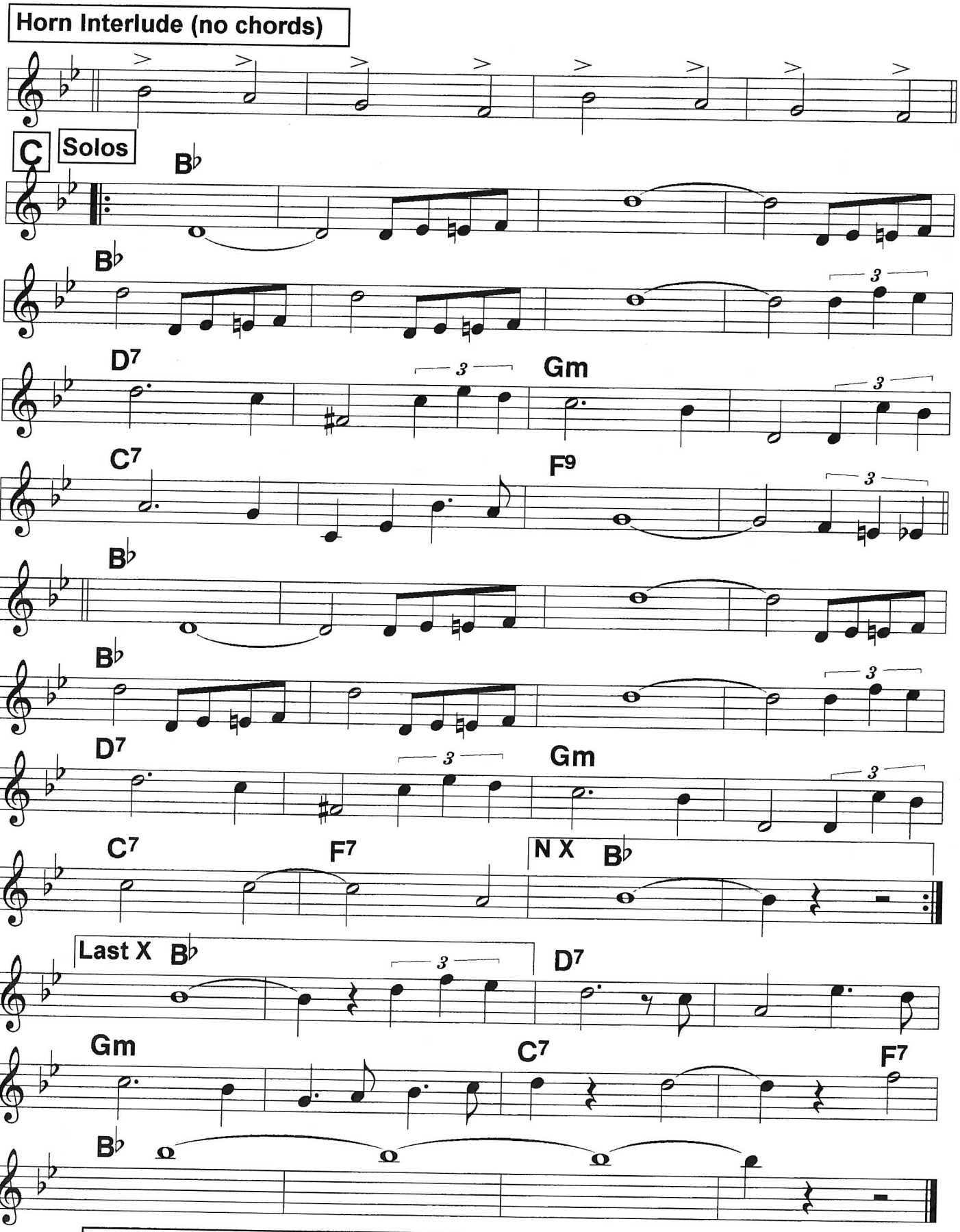
Kitty Irvin '24;
Lu Watters '41;
c. F. Longshaw, 1924

Dallas Blues

Armstrong Orch. '29
c. H. Wand, 1912

Verse: 1. When// your money's gone,///
friends have turned you down.//|
And you wander 'round just like a
houn' (a lonesone houn'.// Then you
Stop to say, "Let me go away from this old town
//(this awful town.//)|
2. There's// a place I know/// folks won't pass me by.//|
Dallas, Texas, that's the town I dry./ (Oh hear me cry.)// And I'm
going back, going back to stay there till I die.// (until I die.) I got the
3. When// I got up North,/// clothes I had to spare.///
Sold 'em all to pay my railroad fare (my railroad fare) just to
Come back there riding in a Pullman parlor chair// (a parlor
chair)///|
Chorus: 1. Dallas blues and the Main Street heart dis-
ease.// (It's buzzin 'round), I've got the
Dallas blues and the Main Street heart dis-
ease.// (It's buzzin 'round), // Buzzin'
'Round my head, like a swarm of little honey
bees// (of honey bees.) I've got the *[Chorus 2 on separate sheet]*

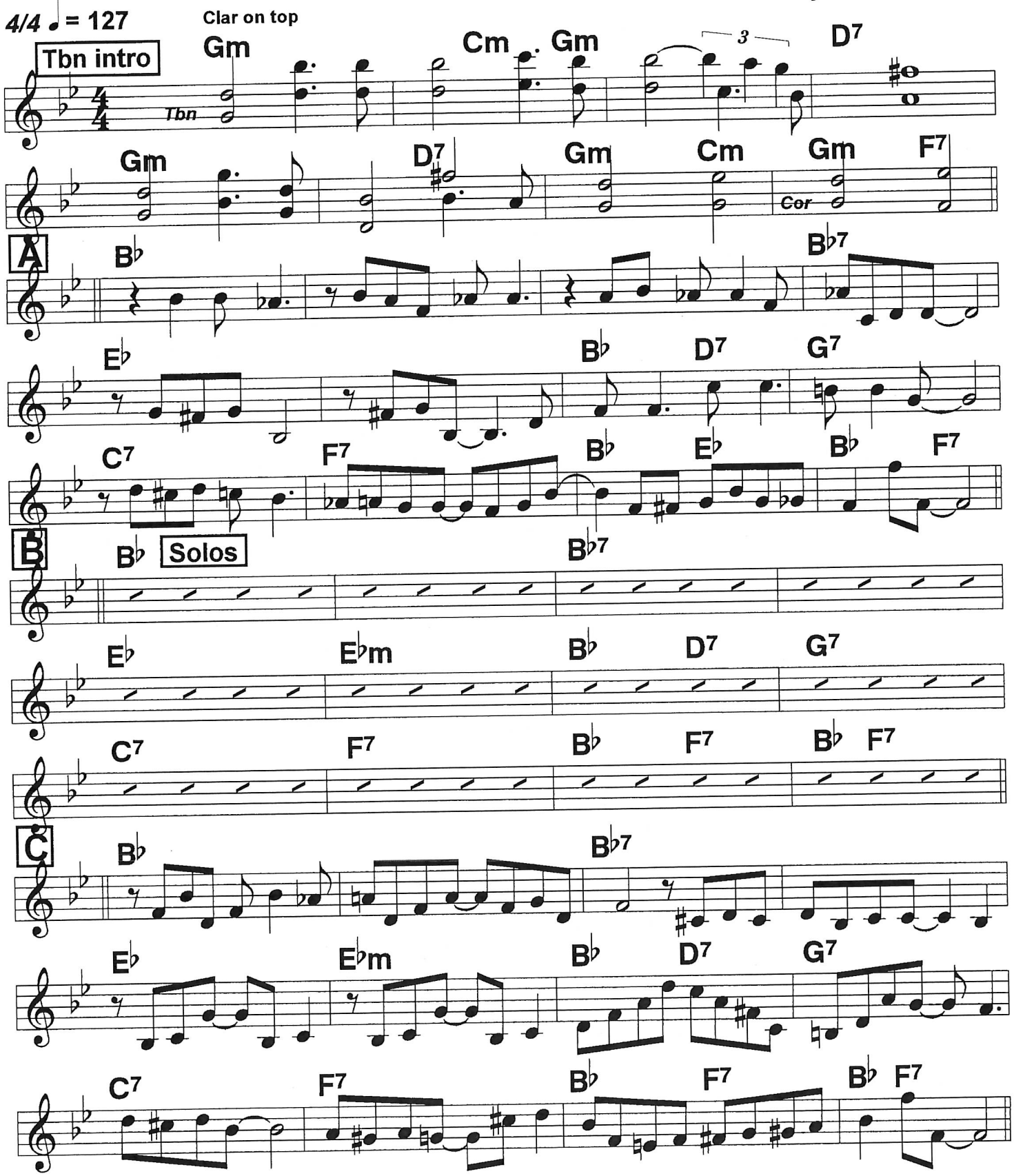
Dans Les Rues d'Antibes (1)

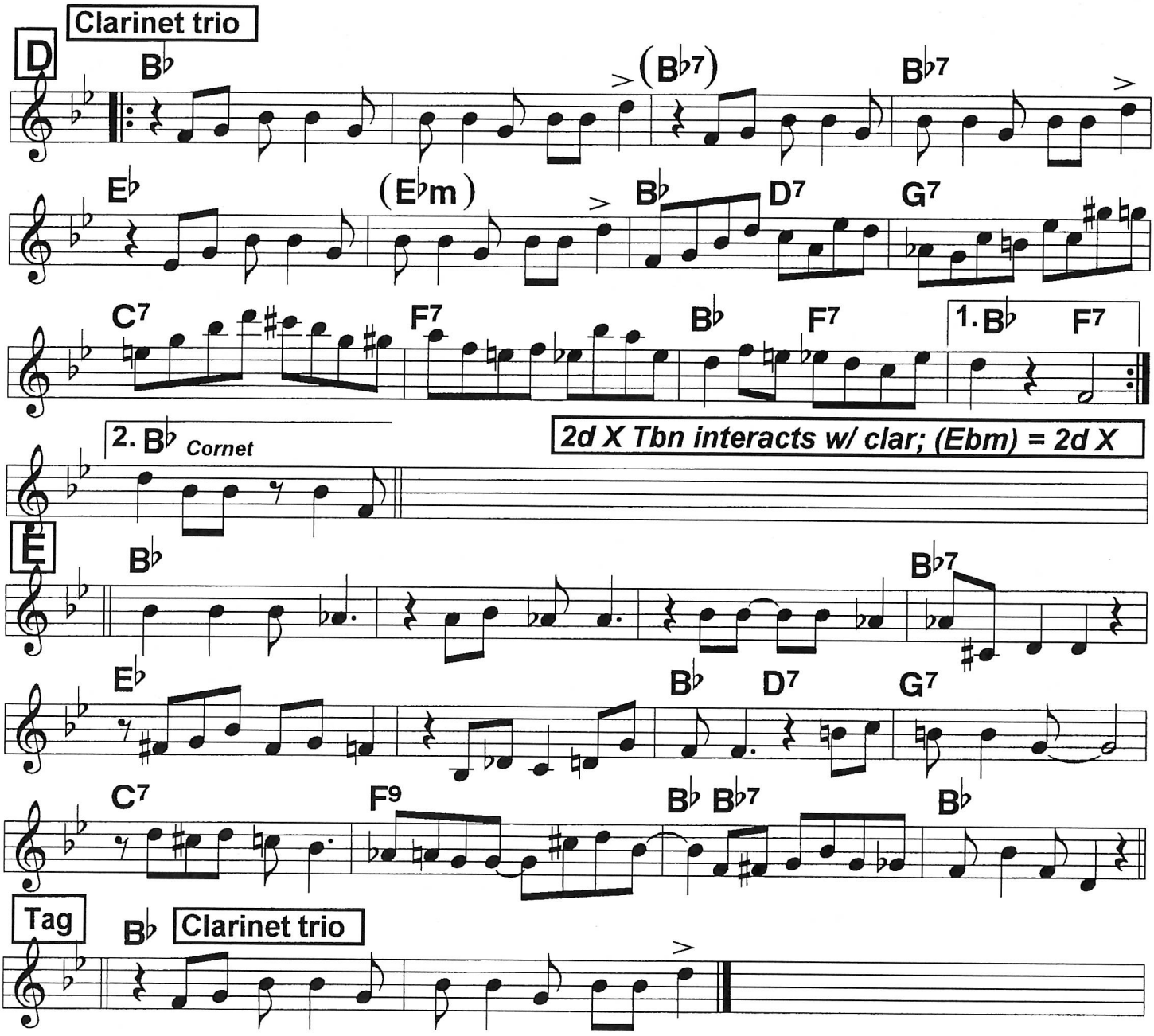
Sheet music in Eb, but F is the standard playing key.

2-beat ♩ = 184 (Chords) are from the sheet music

c. Sidney Bechet, 1958

Dans Les Rues d'Antibes (2)

Routine: A B, Interlude, C, Solos on C, A B Interlude C, ending (optional--can just go out on C with extended ending.)

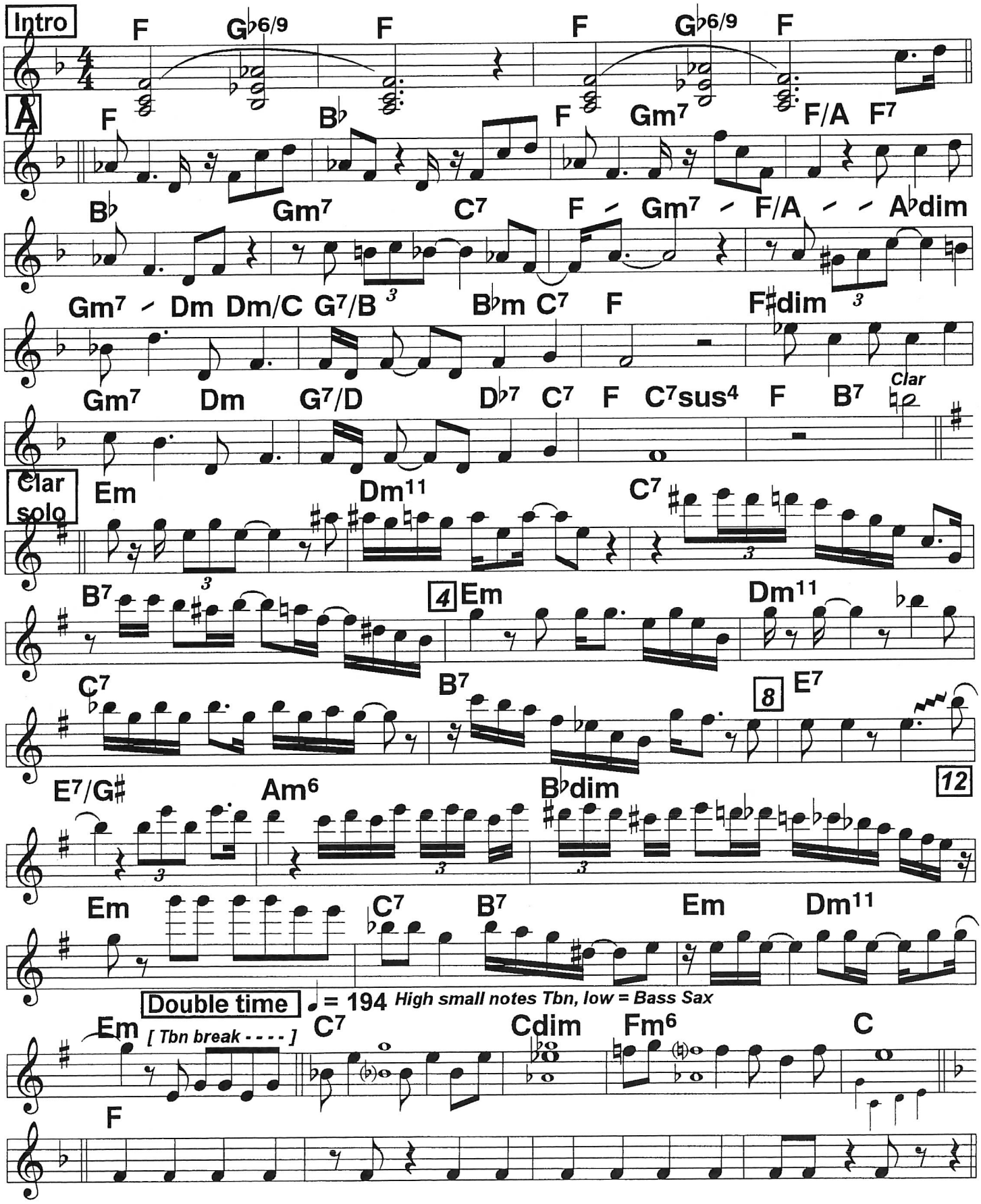
Dead Man Blues (1)

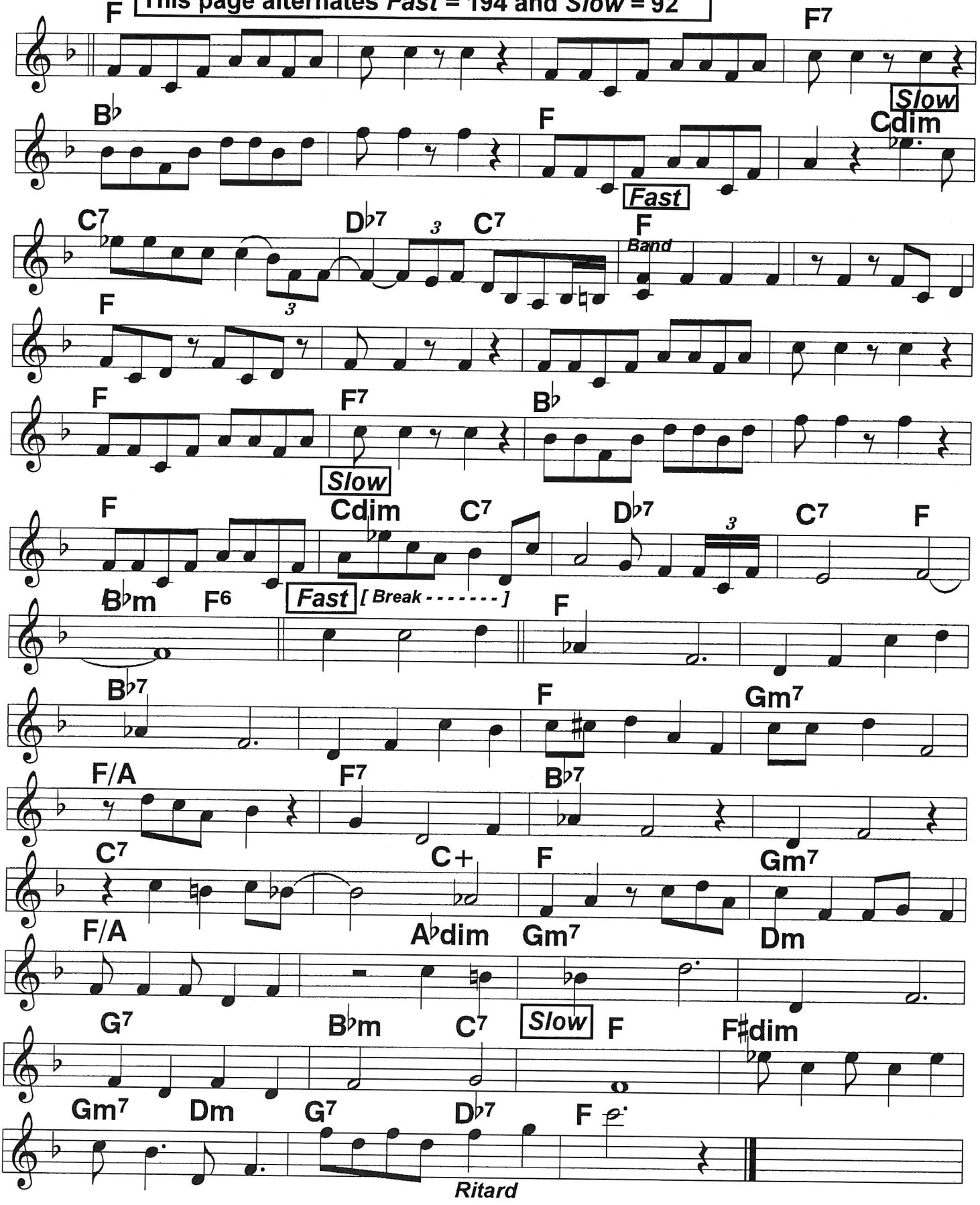
c. Jelly Roll Morton, 1926

Routine: Tbn Intro, A, B solos 1 or 2 X, C, D D E

Dead Man Blues (2)

Deep Harlem (1)

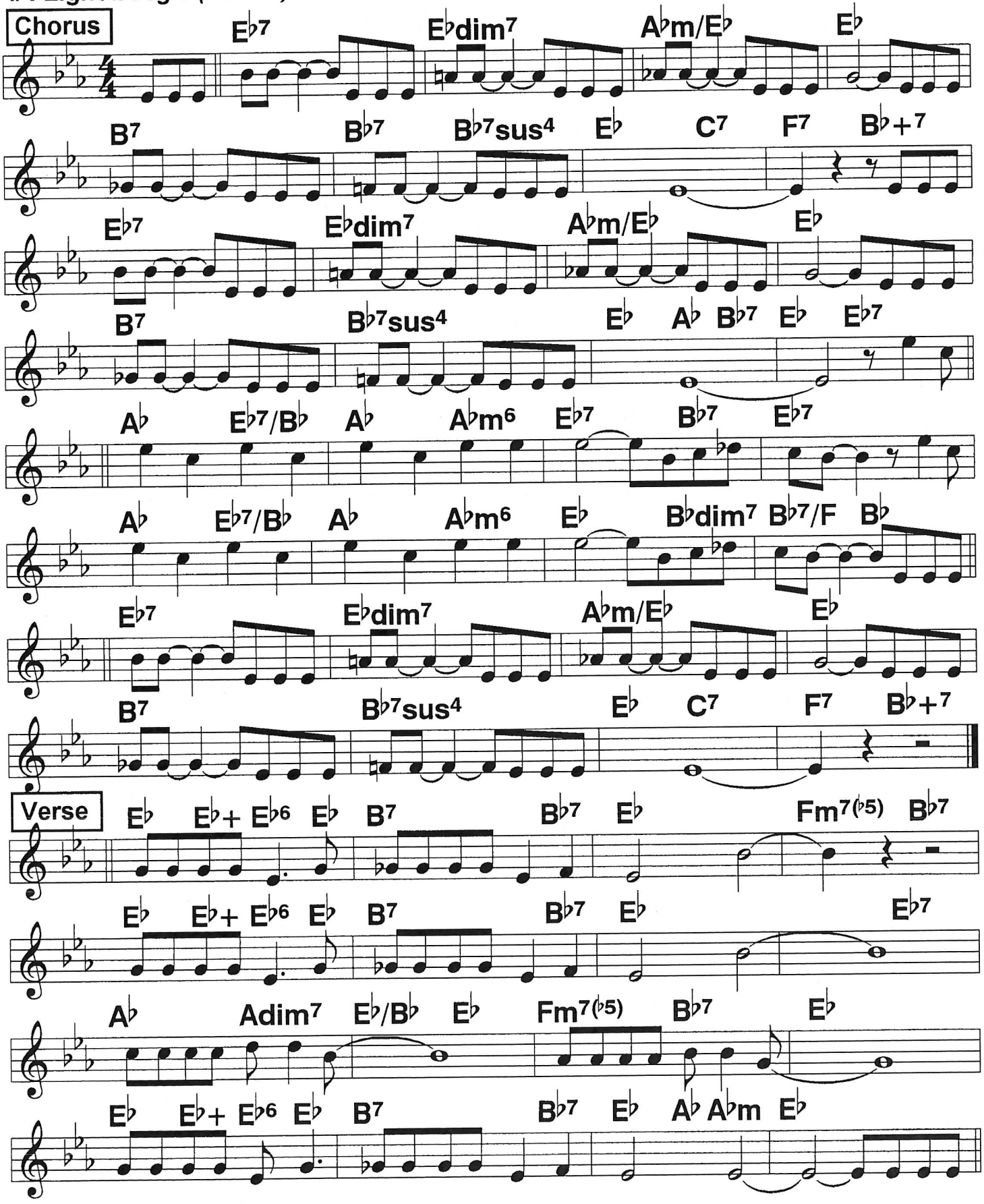
4/4 ♩ = 92 ♩ = 194

Condon used A as intro to "Improvization on the March of Time" (3/27/46) Trumbauer Orch. versioon varies

Bix w/Mills Hotsy Totsy gang; c. Signorelli, Malneck, 1930

Deep Harlem (2)

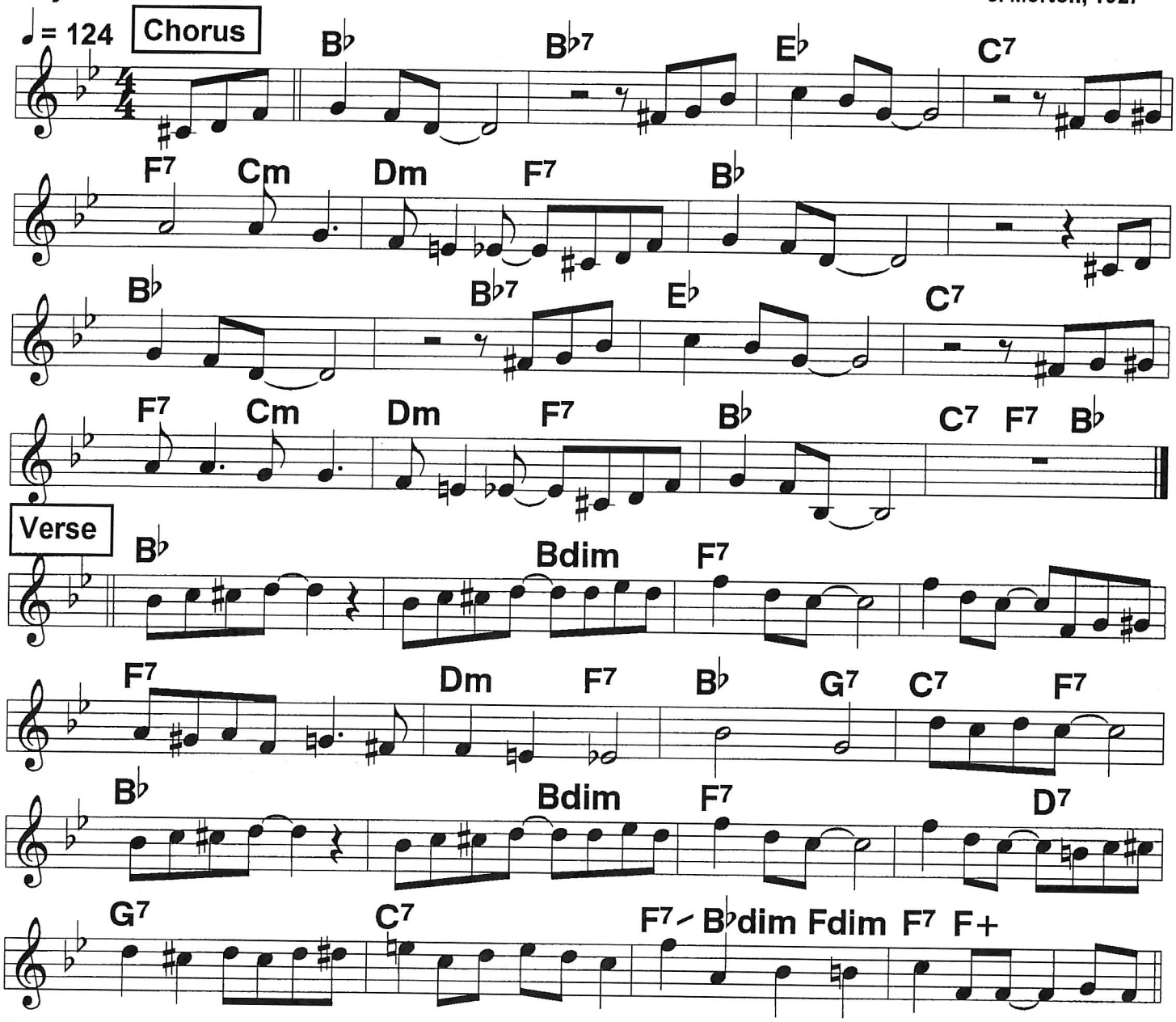
This page alternates *Fast* = 194 and *Slow* = 92

Delta Bound

Jimmy Noone;
c. Alex Hill, 1934

4/4 Light boogie (Noone) ♩ = 106

Don't You Leave Me Here

Some measures interpolated from the records. Verse from the 2/25/27Johnson record, adds much to the tune

Charlie Johnson, JR Morton '39; c. Morton, 1927

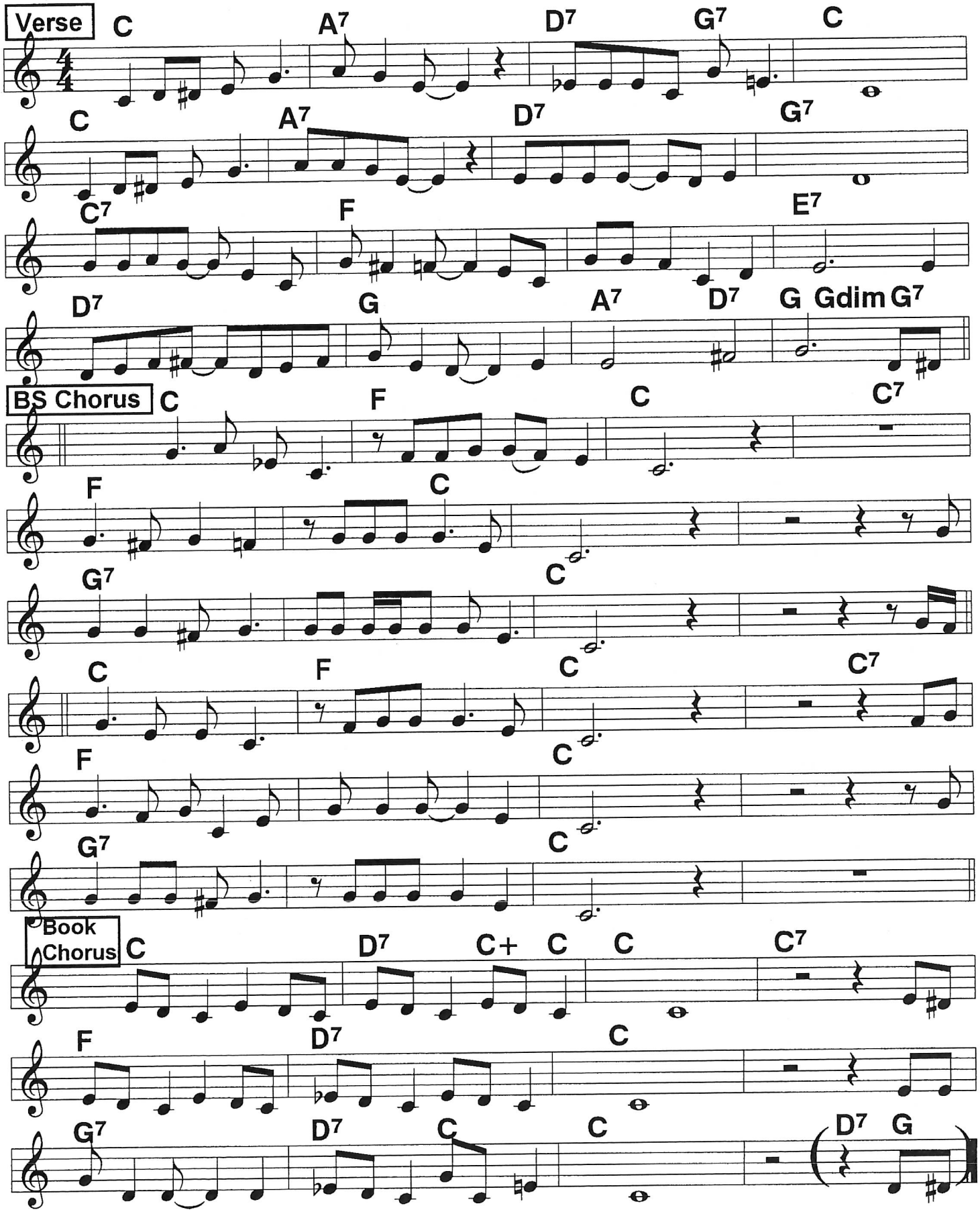
Rhythmic 2-beat

The rhythm is in the spirit of a stripper beat, but the emphasis is not as strong. No back beat.

The Chorus was recorded with essentially the same melody by Blue Lu Barker in 1939 as "Don't you get me high", revived by Maria Muldaur in the 70s. Often known as "Don't you feel my..."

Down Hearted Blues

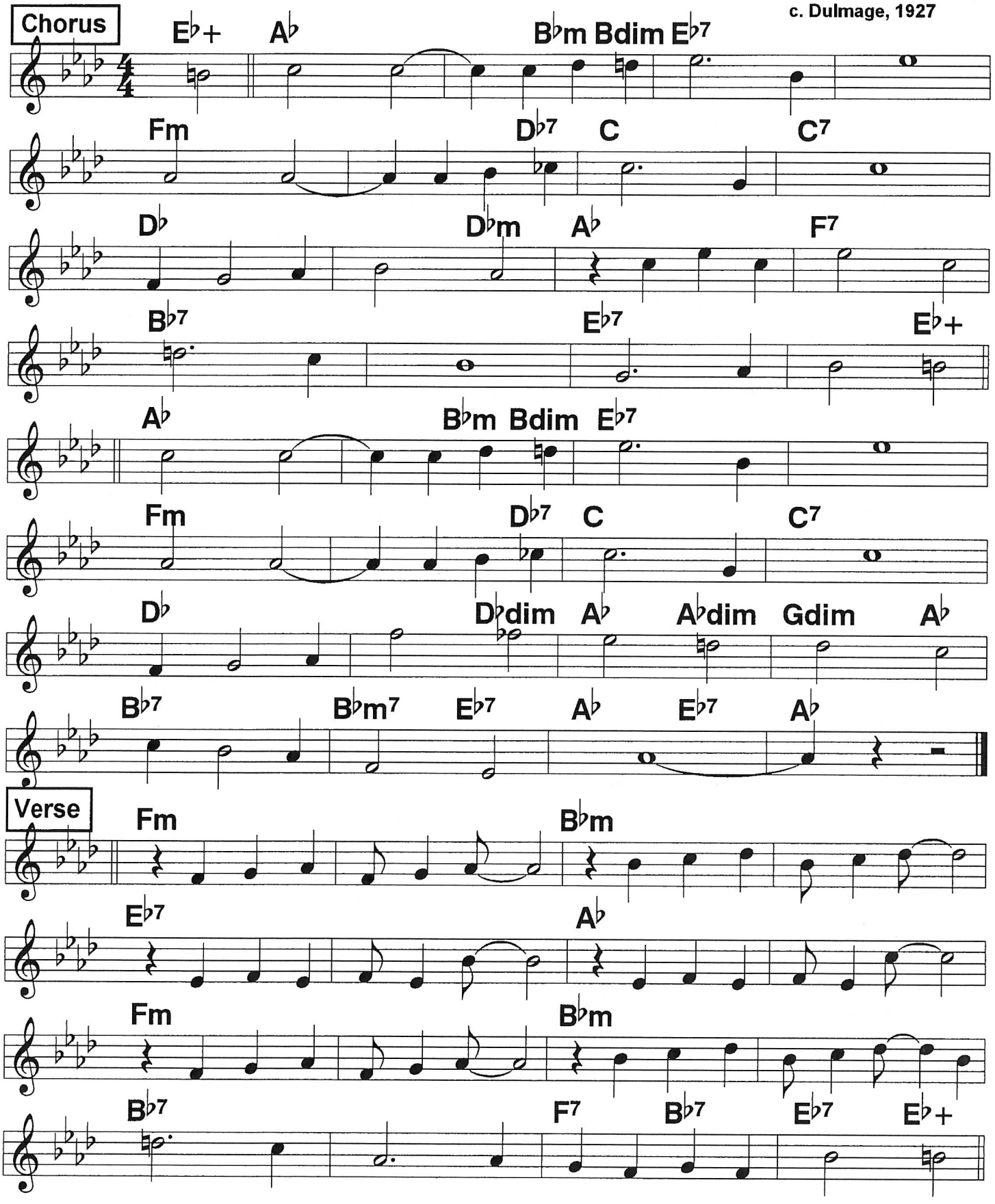
4/4 ♩ = 108

2/16/23 record key, chords, 2 BS choruses. Book verse.

Bessie Smith '23.;c. Lovie Austin, Alberta Hunter

Dreaming the Hours Away

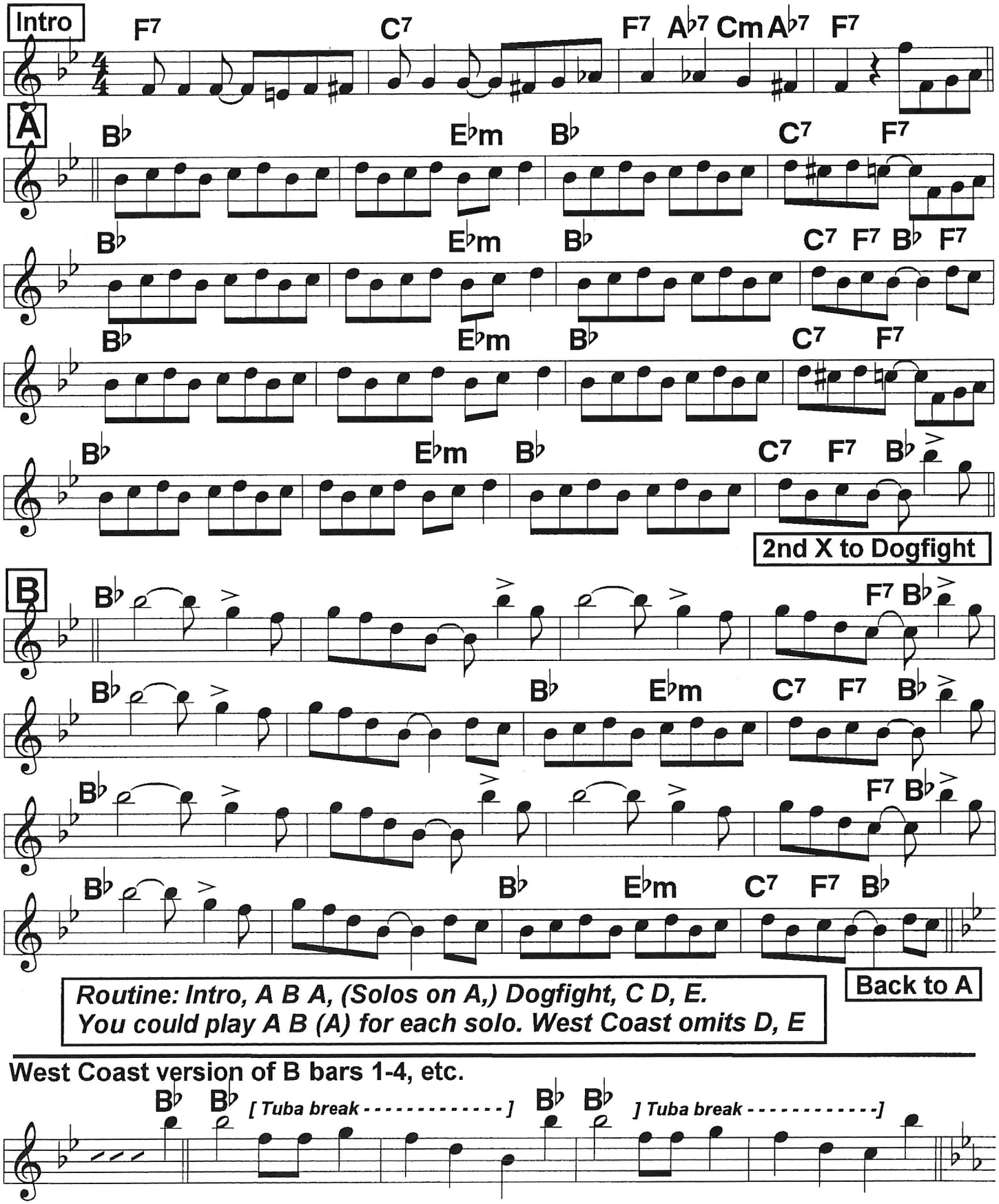
1/12/28 record key. Simplified chords. Orig. G

2-beat ♩ = 204

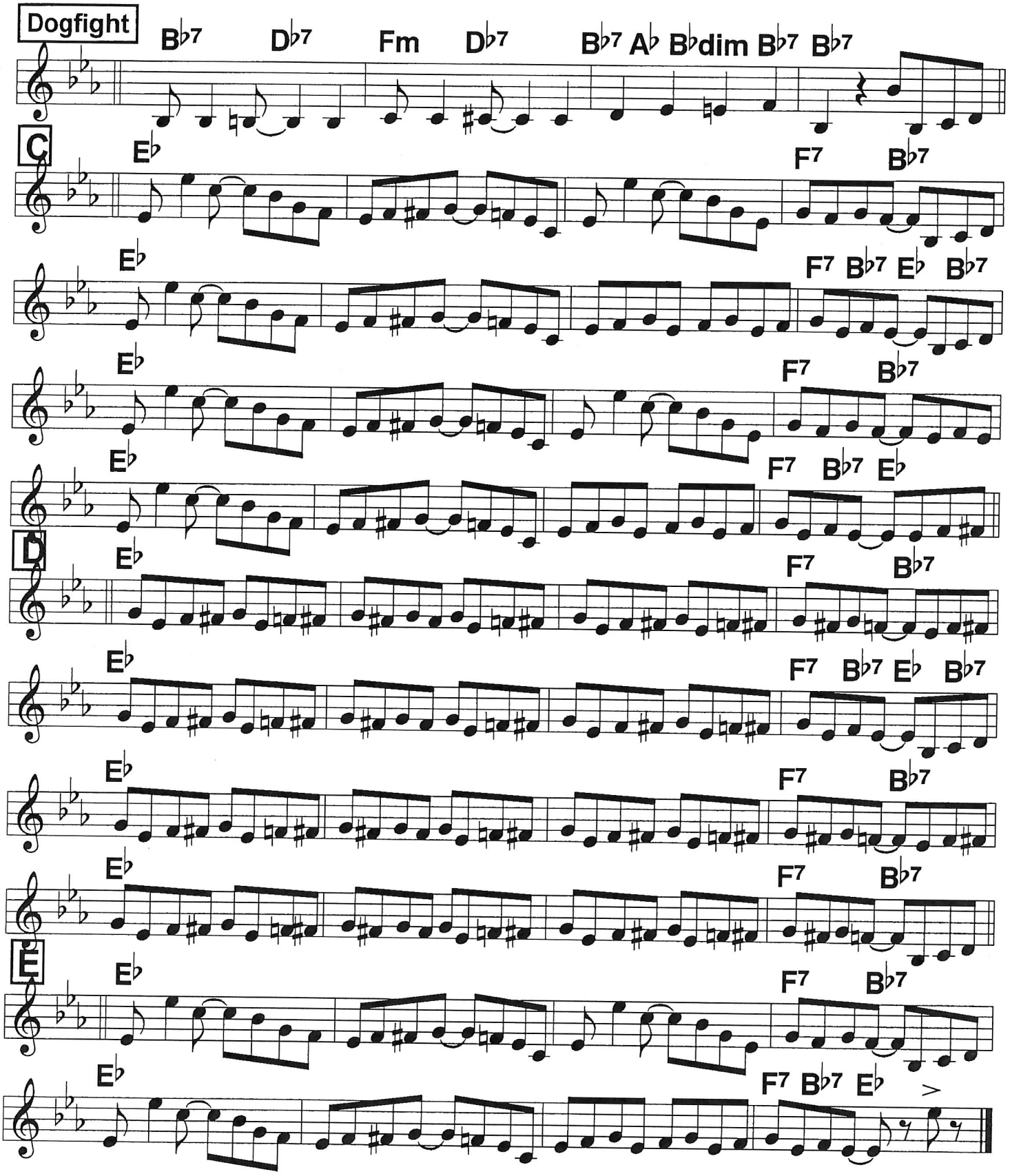
Clarence Williams '28;
c. Dulmage, 1927

Down Home Rag (1)

West Coast standard; this is the sheet music version. Orig. in C

Lu Watters, Murphy;
c. W. Sweatman, 1911

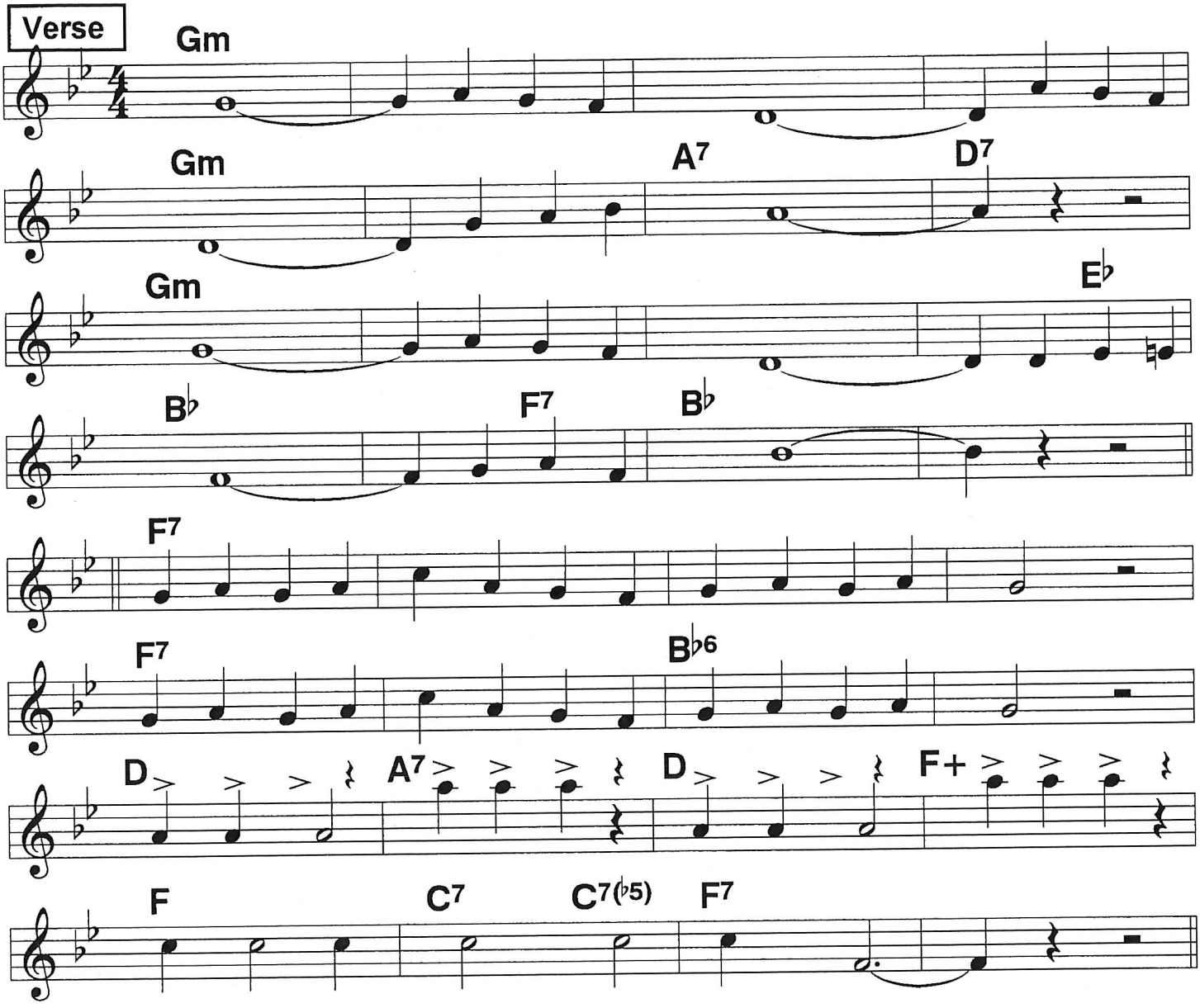
Swingy 2-beat ♩ = 196

Routine: Intro, A B A, (Solos on A,) Dogfight, C D, E.
You could play A B (A) for each solo. West Coast omits D, E

West Coast version of B bars 1-4, etc.

Down Home Rag (2)

Down In Jungle Town (1)

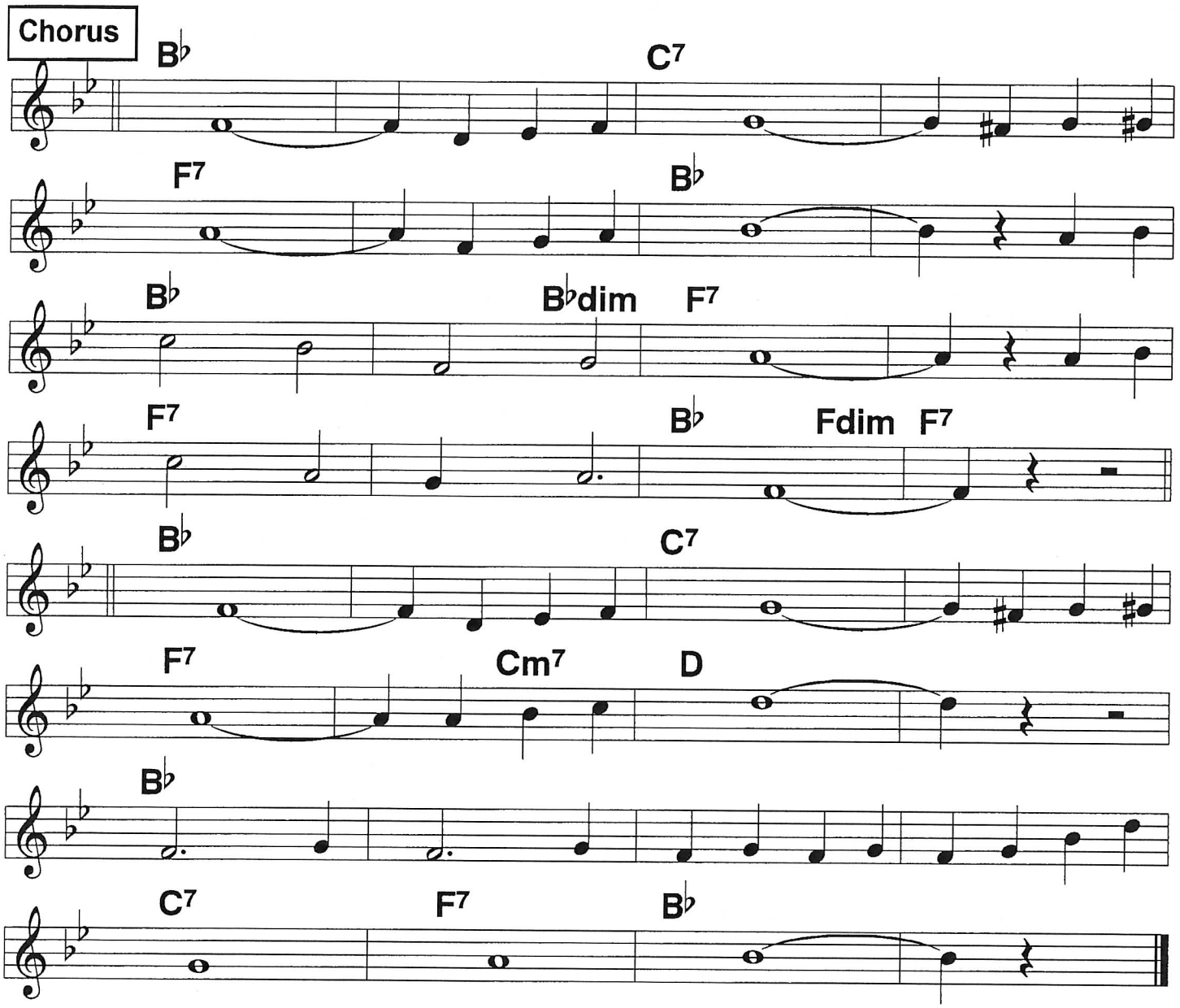
c. Morse, 1908

2-beat ♩ = 212

Verse

Verse:
Down/// /in Jungle Town/// /the moon shone
Down/// /without a frown./// /|||
Soon/// /a shy ba- boon/// /came out to
Spoon/// /beneath the moon./// /|||

Monkey Doodle wagged his noodle he was jungle king.|||
She felt flattered when he chattered "You're a pretty thing.|||
Big bamboo/ |||| room for two./ ||||
So prom-/ ise you'll/ be/ true./// /|||

Down In Jungle Town (2)



Down/// /in Jungle town/// /a honey-
Moon/// /is coming soon./// /|Then you'll
Hear/ a/ se-/re-/ nade/// /|to a
Pret-/ty/ mon-/key/ maid./// /|||

And/// /in monkey land/// /the chimpan-
Zees/// /sing in the trees./// /|||
She'll// be true// to Monkeydoodle- doo way down in
Jun-/// gle/// Town./// /|||

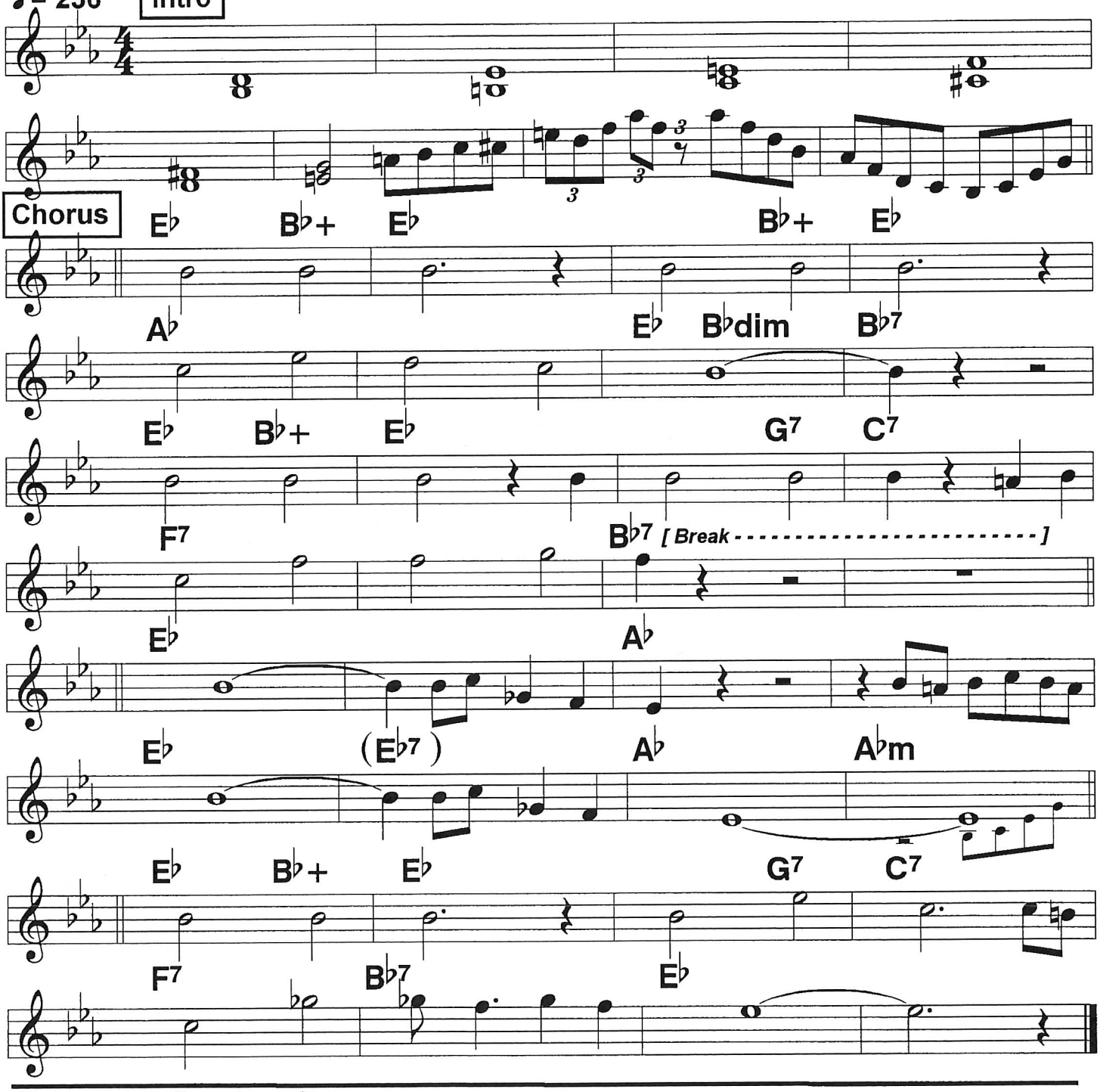
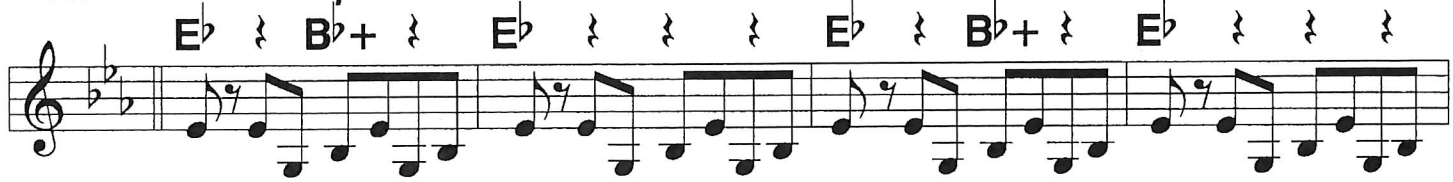
East Coast Trot

Clarinet duet. From Junie Cobb 6/26 record w/Johnnie Dodds

c. Stevens, J. Blythe,1926

4/4 2-beat

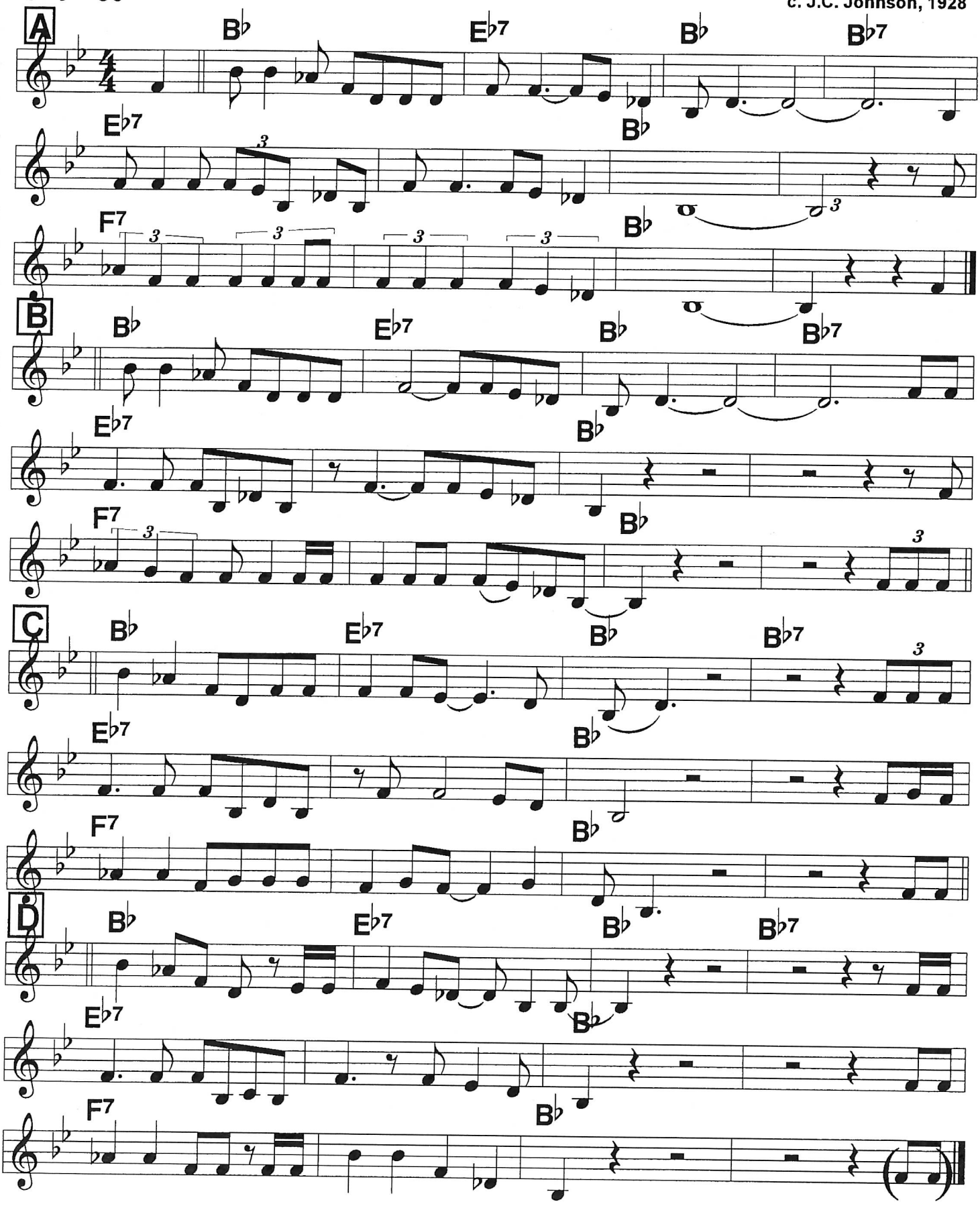
♩ = 236

Intro

Pattern for the stop chorus

Routine: Intro, Chorus, stop chorus, etc.

Empty Bed Blues

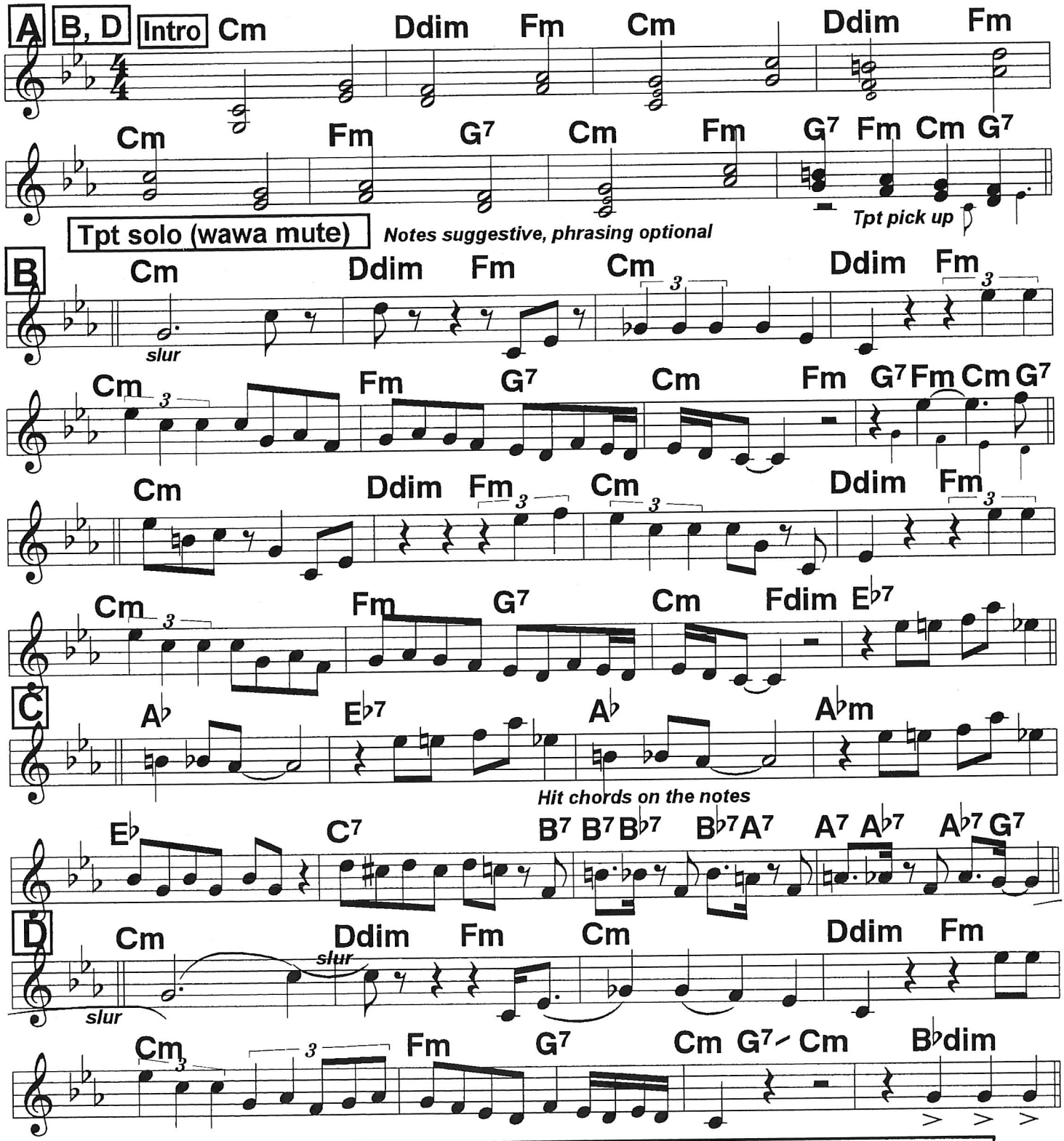
3/20/28 record key. 2 records, parts 1 & 2.

Bessie Smith classic
c. J.C. Johnson, 1928

4/4 ♩ = 86

East St. Louis Toodle-oo (1)

Brunswick 3/14/27 version (Earlier on Okeh, Victor, Vocalion)

c. Ellington, '27

2-beat ♩ = 161

Intro pattern is played under each minor section--A, B, D, F, Ending.
Bubber Miley (cornet solo) played the melody in each 8 bar segment, varied the phrasing each time. Phrase it your way.

"Steely Dan" rock band did a faithful, if abbreviated, version.

East St. Louis Toodle-oo (2)

E **Solos** (Trom)

B♭7 E♭ B♭7 E♭ [Break - - - - - - - - -]

B♭7 E♭ E♭7 A♭ E♭dim E♭ C7 F7 B♭9 E♭7 C7

F7 B♭9 E♭ Fm Cm G7

F **Another solo (Clar)**

Cm Ddim Fm Cm Ddim Fm Cm Fm G7

1. Cm Fm G7 Fm Cm G7 2. Cm G7 Cm B♭dim

G **Band** B♭7 **2 X, 1 melody, 1 jam**

B♭7 E♭ A♭7

B♭7 E♭ E♭7

A♭ E♭ C7 F7 B♭9 E♭7 D7 D♭7 C7

F7 B♭9 1. E♭ E♭dim 2. E♭ Fm Cm G7

Ending Cm Ddim Fm Cm Ddim Fm

slur *Tpt pick up*

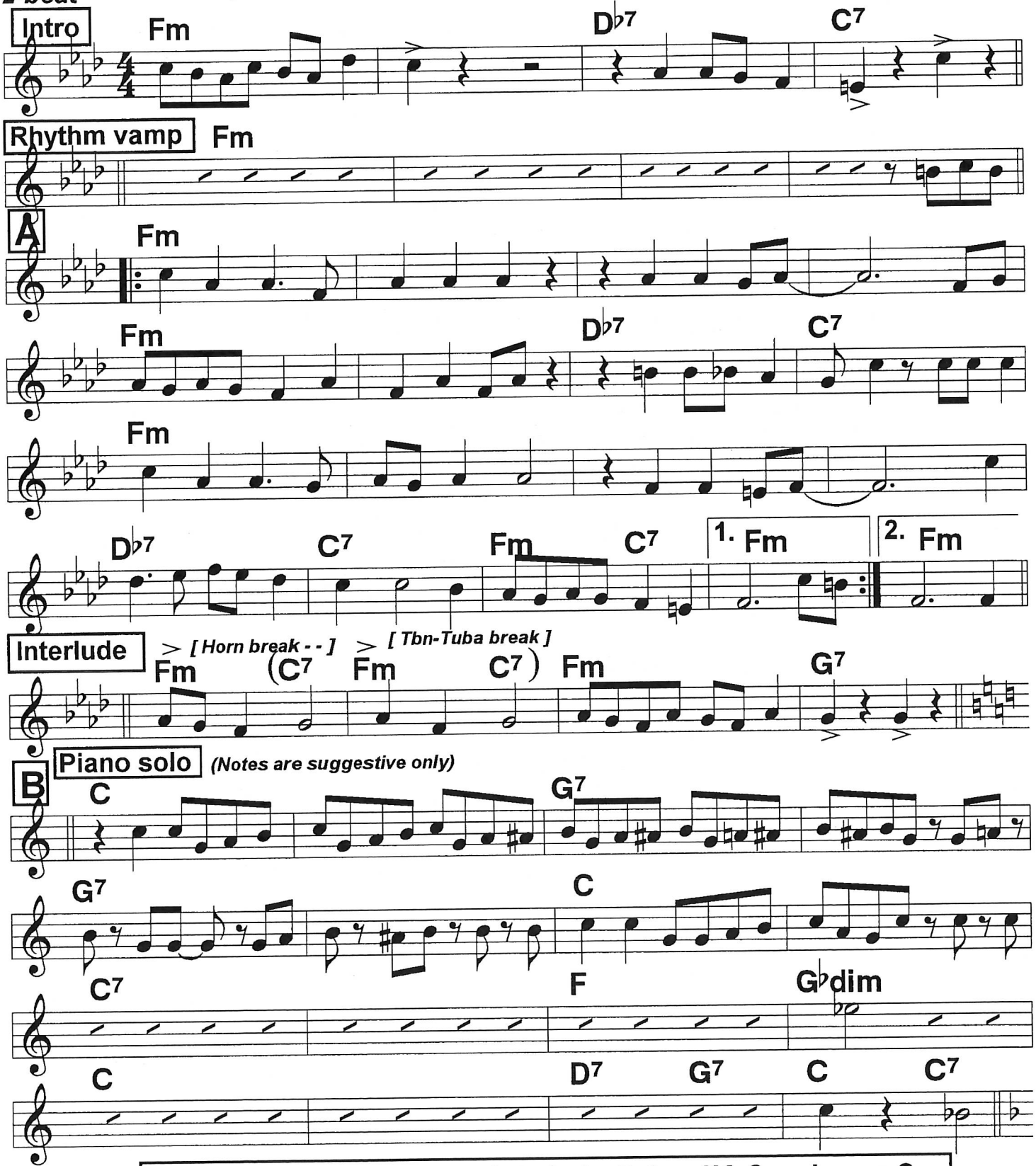
Cm Fm G7 Cm Fm Cm

Ritard

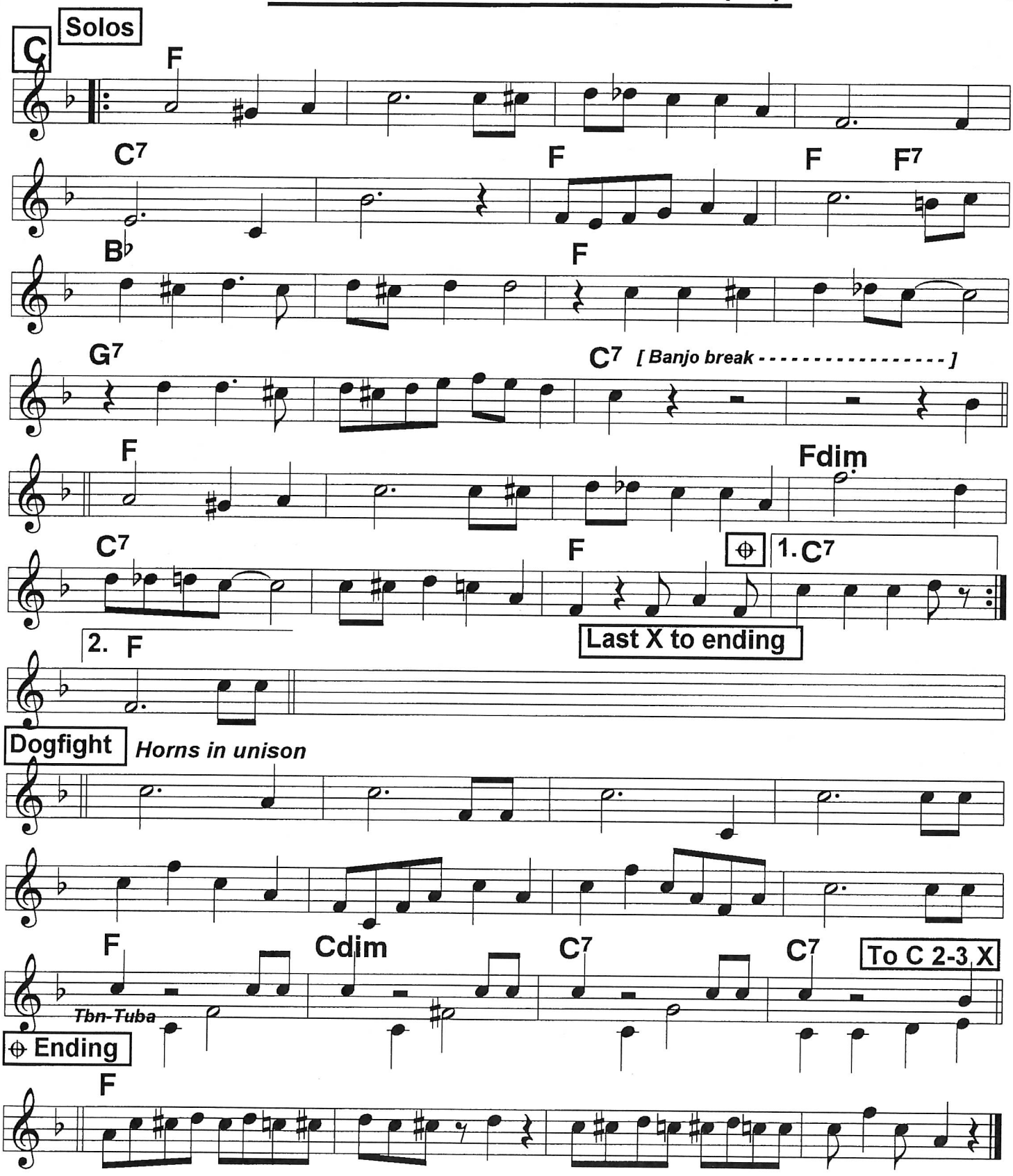
Emperor Norton's Hunch (1)

Adapted from 1st YBJB Good Time Jazz record; 2nd basically consistent.

c. Lu Watters, 1944

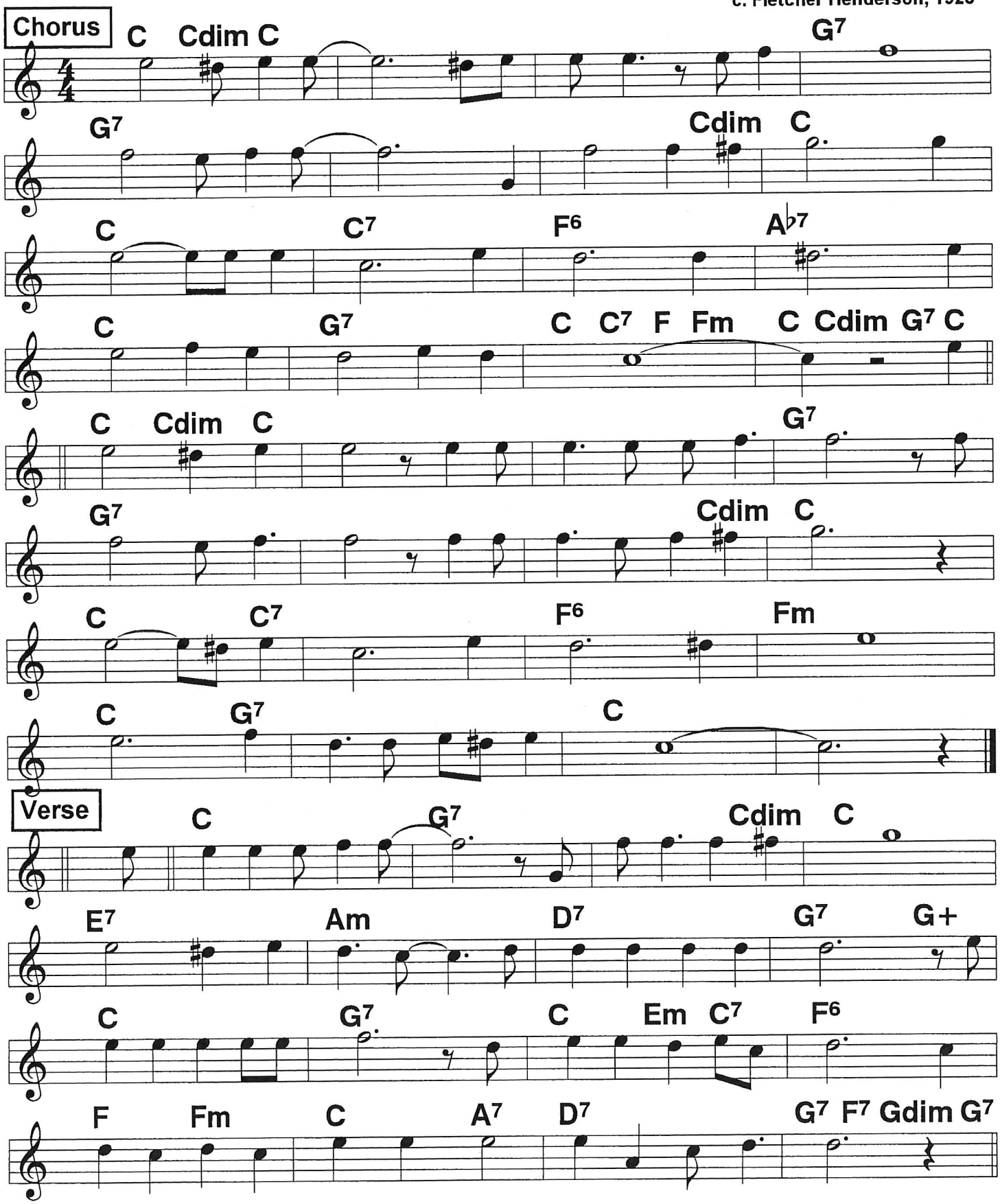
2-beat

Routine: Intro, Vamp, A A, Interlude, B 1 or 2X, C, solos on C, Dogfight, C C (C) Ending

Piano solo notes illustrate the solo on the YBJB records.

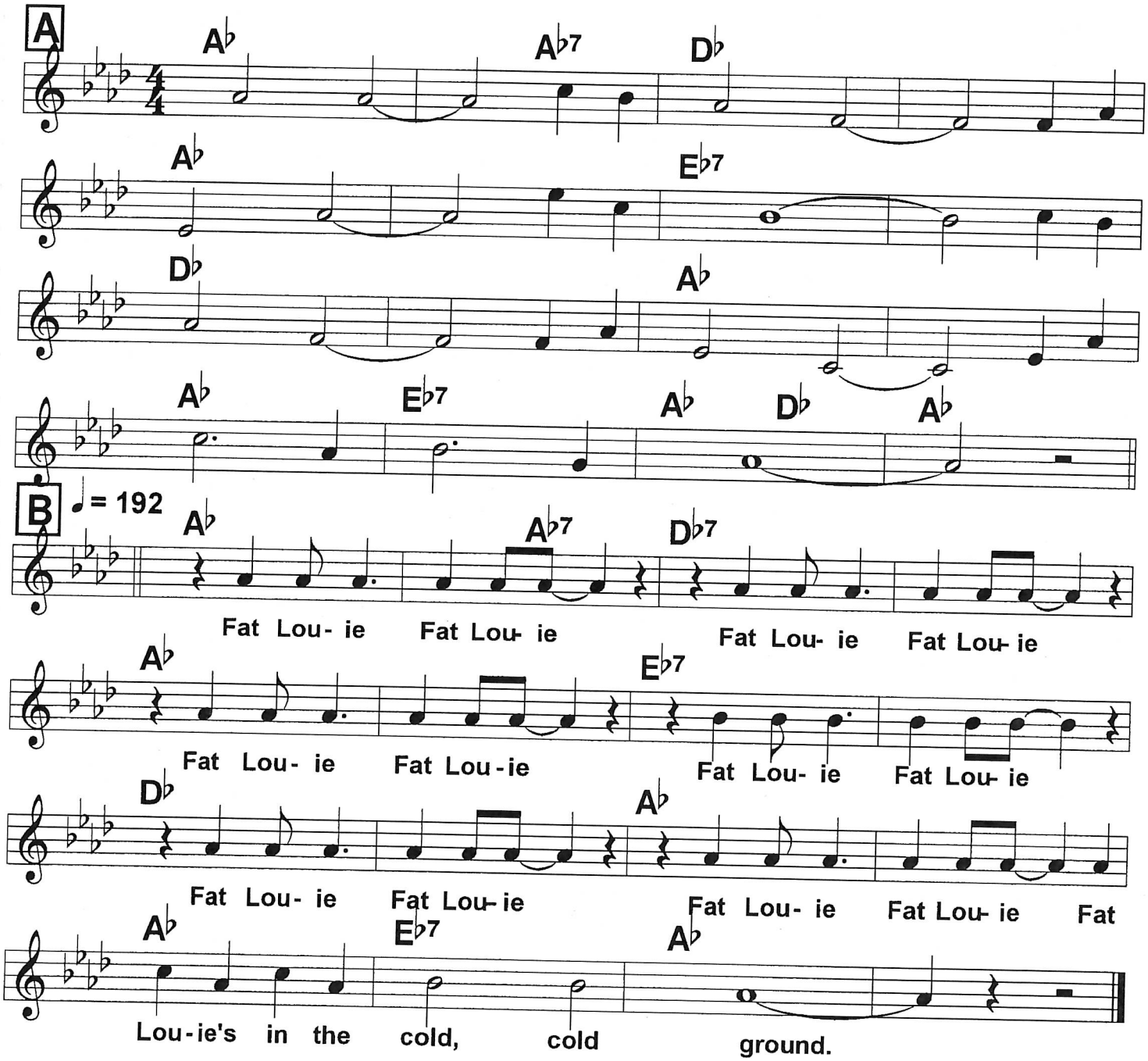
Emperor Norton's Hunch (2)

Far Away Blues

4/4 ♩ = 72

10/4/23 record melody; chords vary from book

Bessie Smith w/Clara Smith;
c. Fletcher Henderson, 1923

Fat Louie's Wake

2-beat Gospel feel ♩ = 148

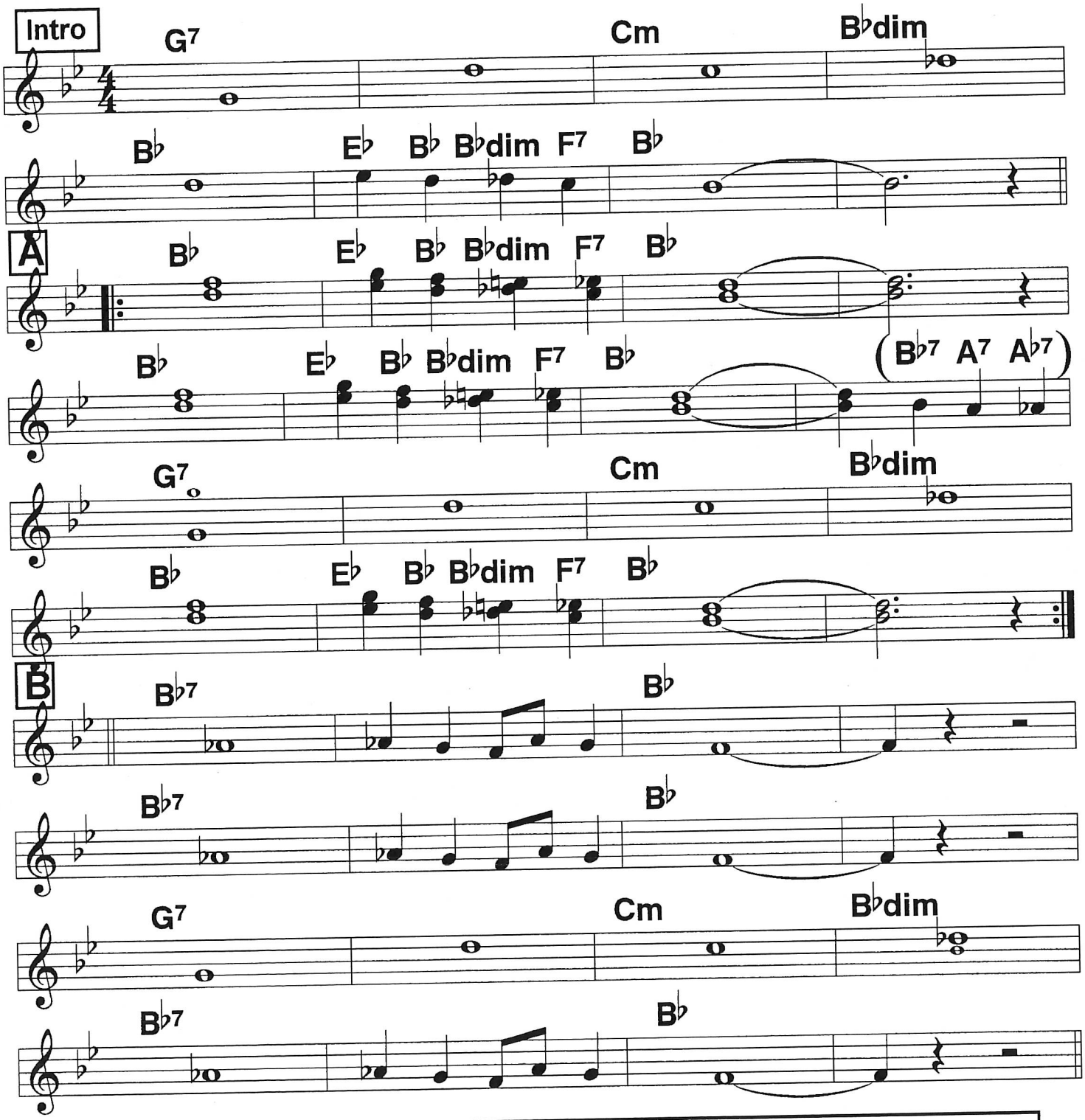
c. Brewer, 1982

No standard routine. B is a later, optional add-on I'm not sure adds much. Imagine a gospel choir rocking an old hymn, clapping on 2 & 4.
This is one of those simple tunes which feed on band dynamics and audience response.: start softly and straight, then work your way up in volume and restrained complexity, till you're wailin' and the audience is rompin' and stompin' and the banjo player can't hold his water.

Farewell Blues (1)

4/4
♩ = 200 ♩ = 212

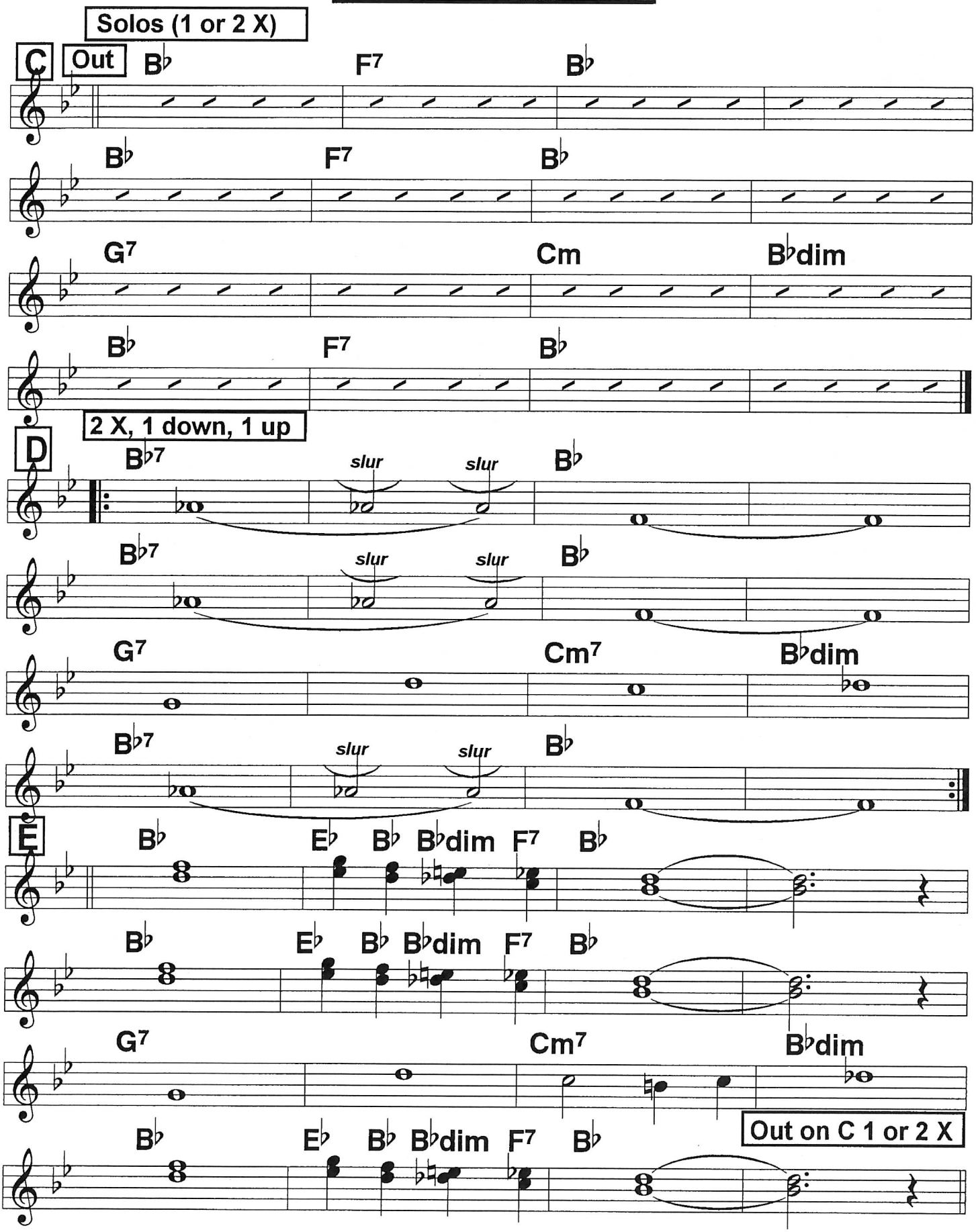
No definitive version; this is a compendium of the strains, in the most consistent order found. Sheet music in G, varies slightly.

c. NORK, 1923



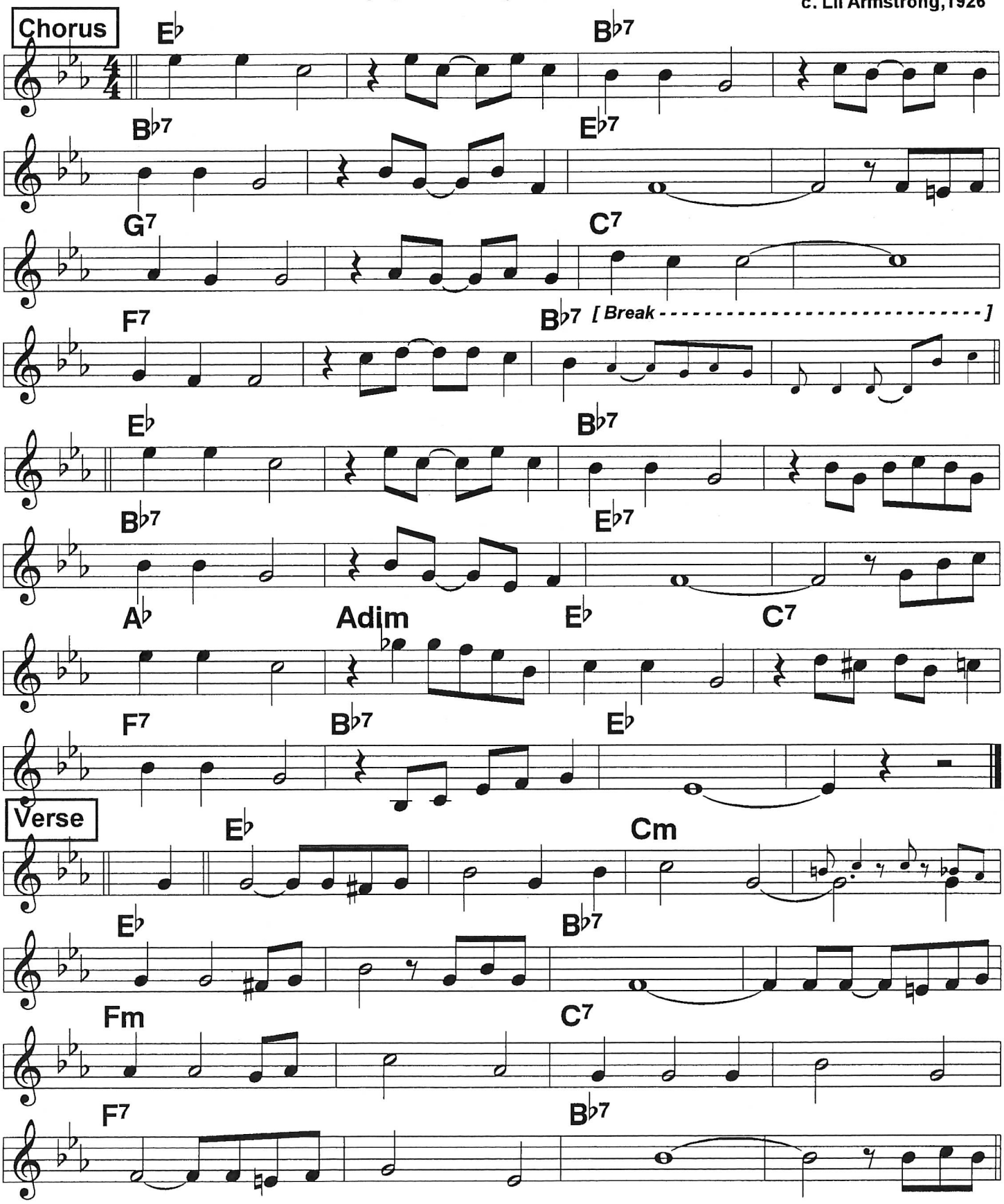
Routine: Intro, A 2 X, B, Solos on C 1 or 2 X each, D 2 X (1 down 1 up), Out: (E +) 1 or 2 jam choruses on C.

NORK: Intro, A A, B clar, B B (horns hold Ab & F 8 beats, both X), C C

Farewell Blues (2)

Flat Foot

Adapted from the Bootblacks 7/14/26 record, which plays it like a regular tune

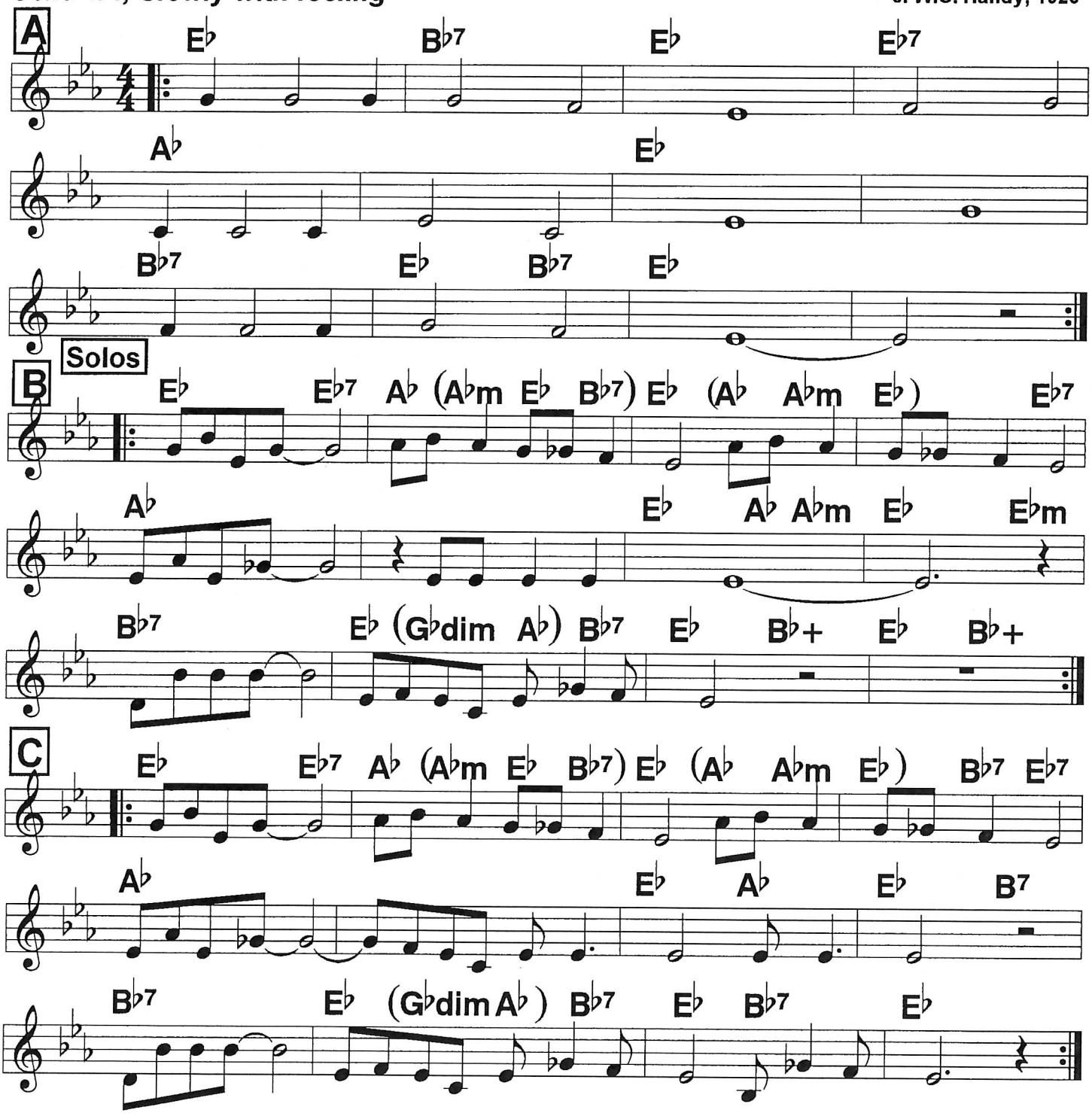
Johnny Dodds
c. Lil Armstrong,1926

4/4 ♩ = 210

Friendless Blues

♩ = 110 YBJB

Solid 4/4, Slowly with feeling

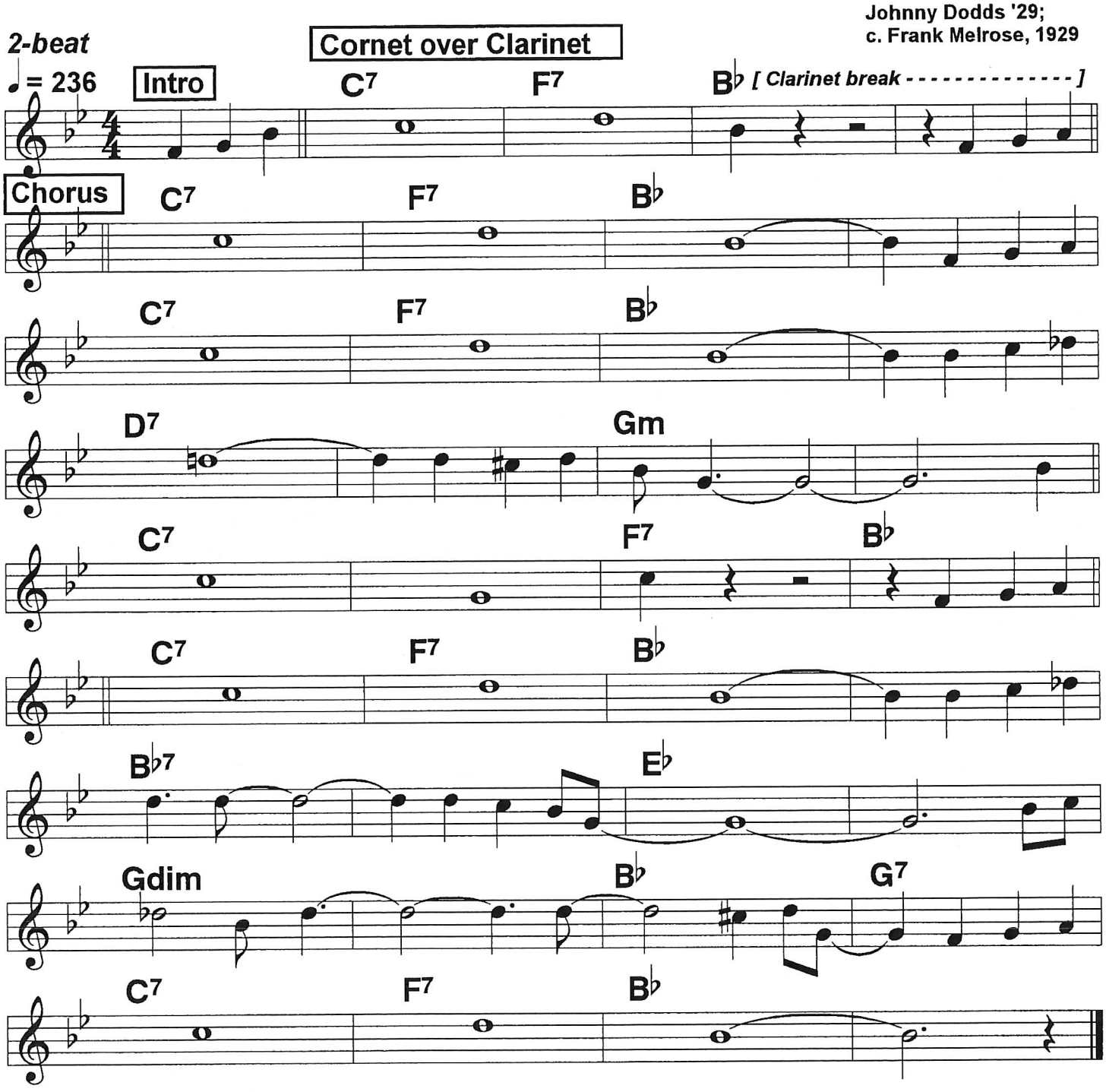
Book version. YBJB plays it in F

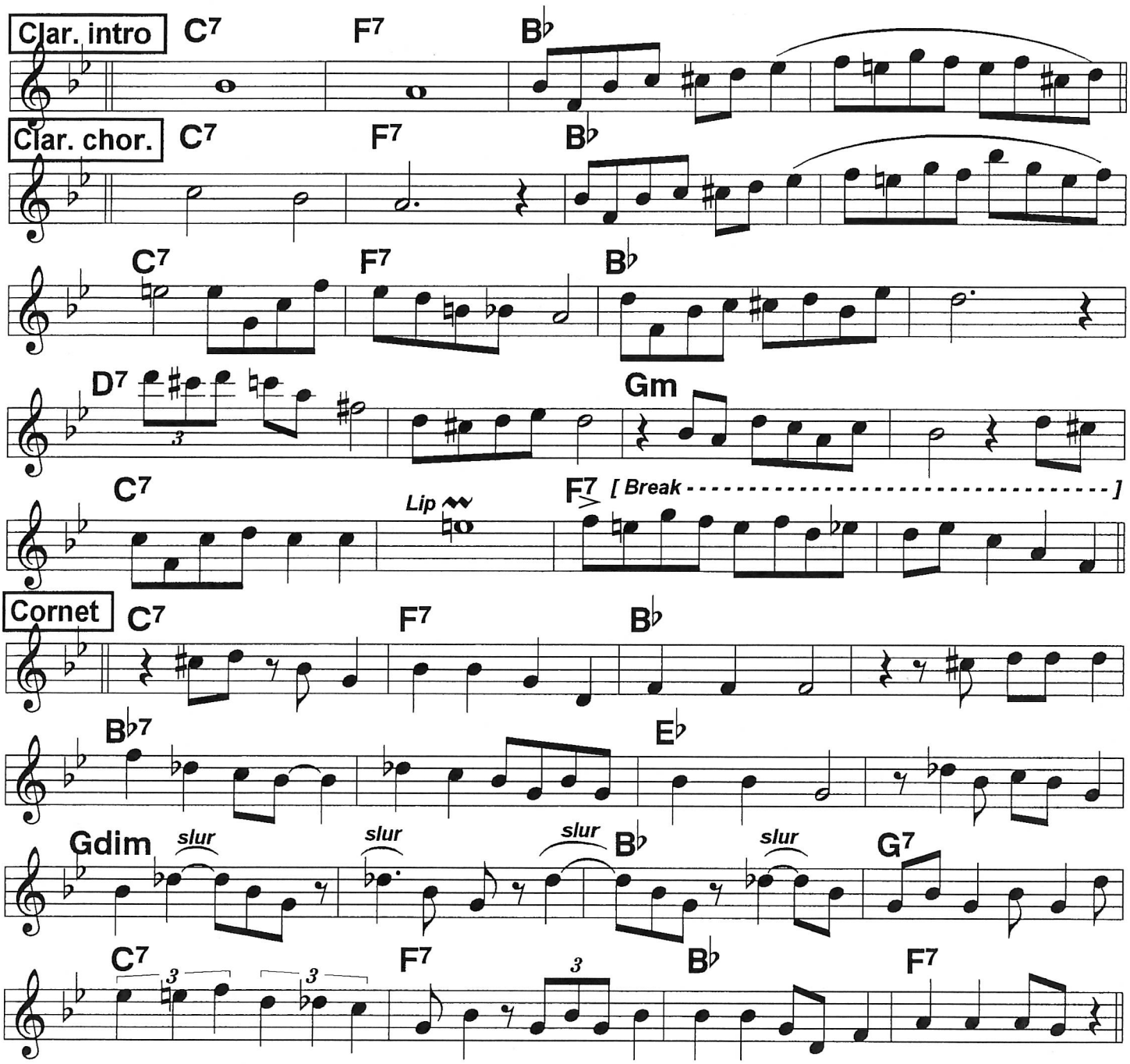
Lu Watters theme;
c. W.C. Handy, 1926

No standard routine: A 1-2 X, B, solos on B 1-2 X, C C out.
Watters plays A as out chorus.

Forty And Tight (1)

Clarinet Special, 7/24/29 record

Johnny Dodds '29;
c. Frank Melrose, 1929

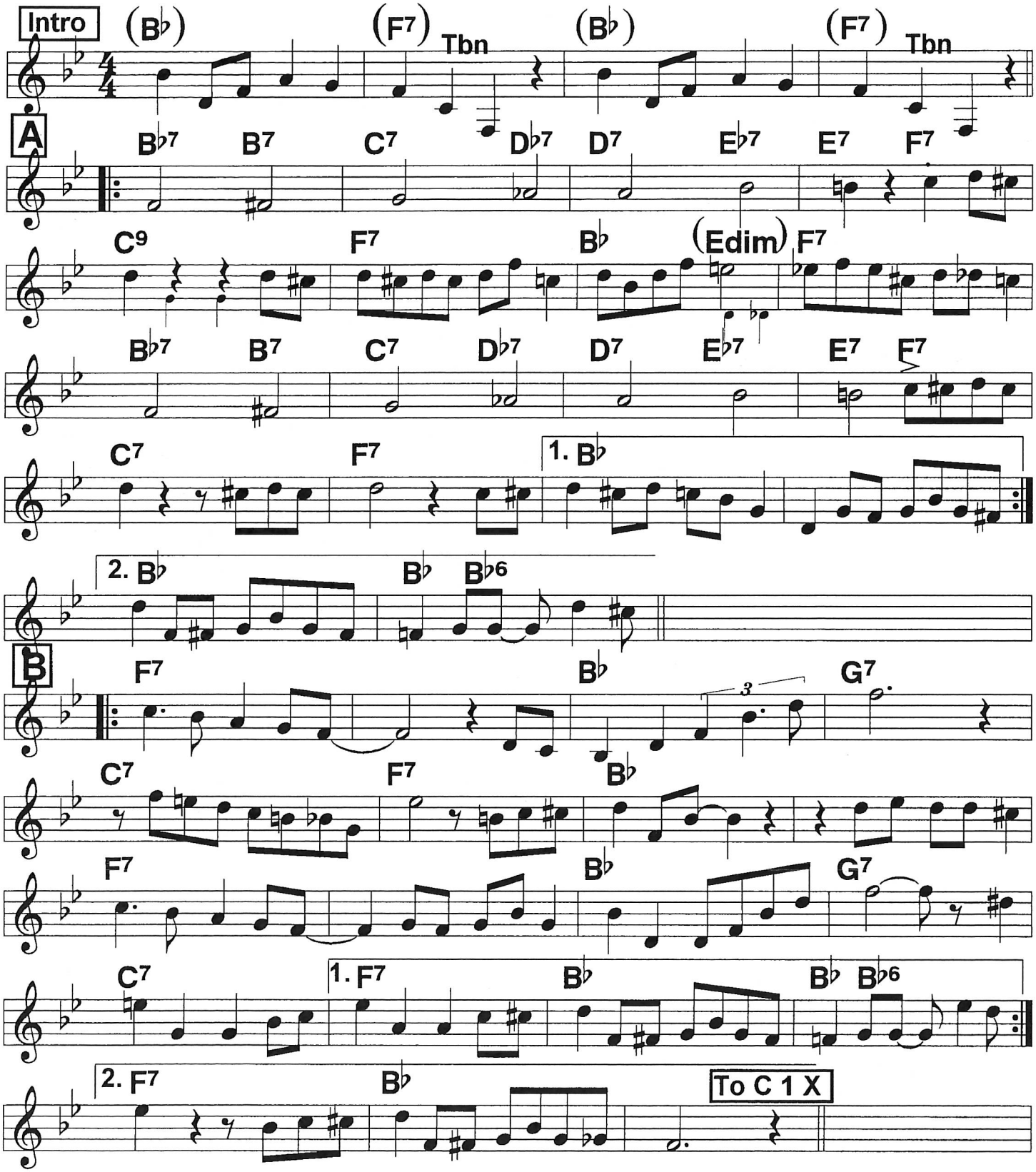


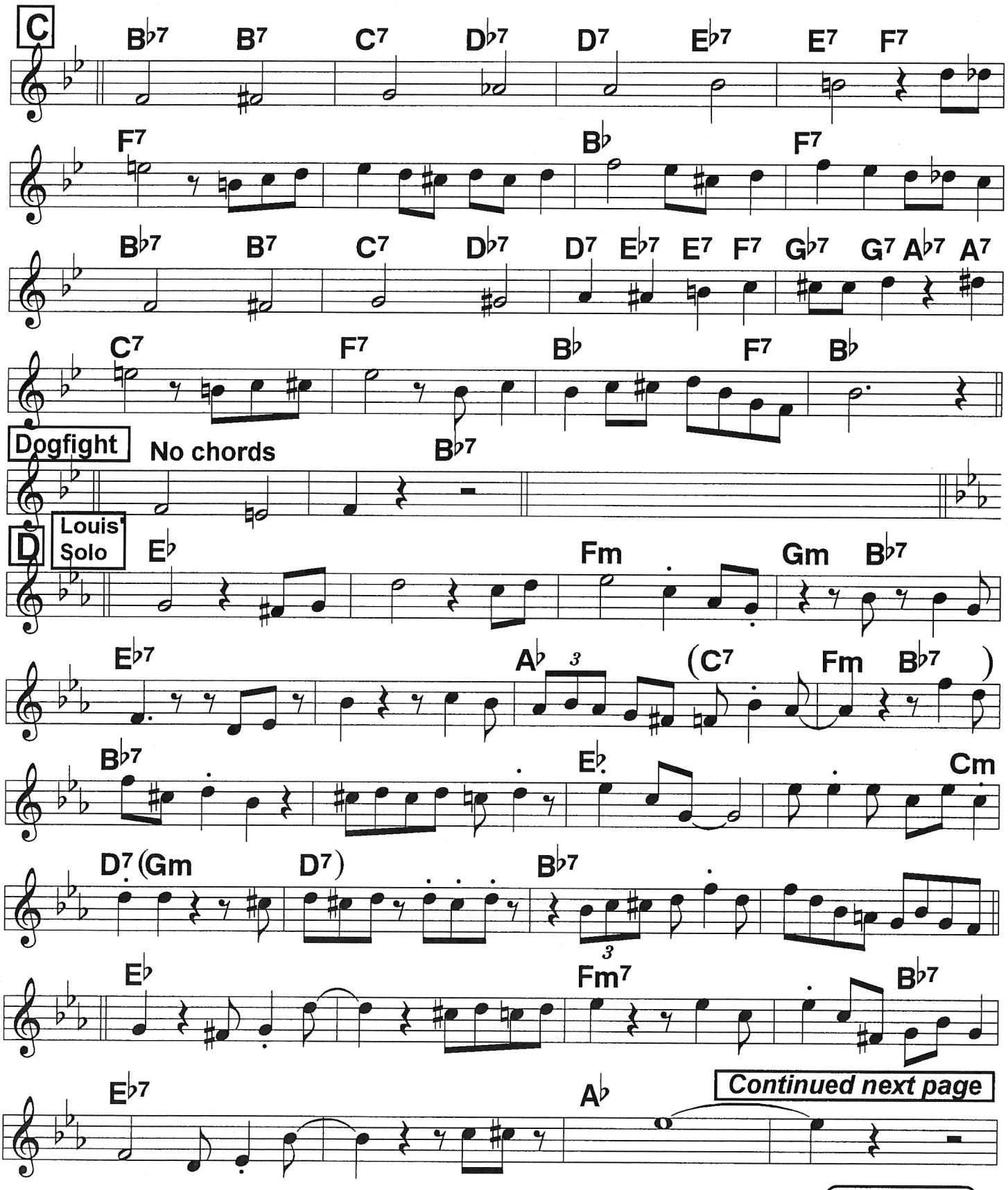
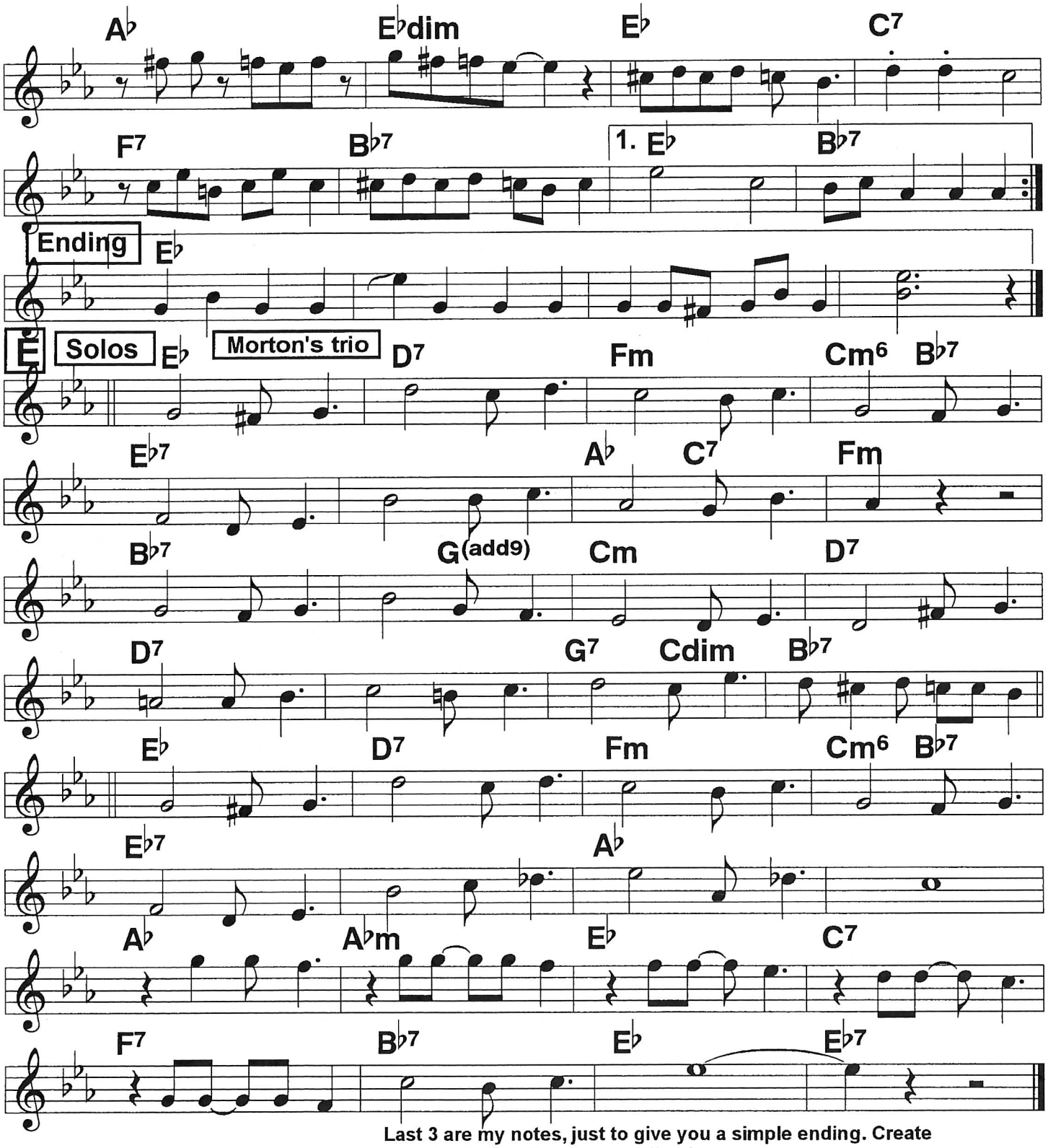
Forty And Tight (2)

On record, Cornet plays Intro as written; Clar. harmony & break, plays over cornet melody 1st 16 bars, solos next 16. Same on 2nd chorus, but Cornet solos last 16.
Here are the clar. intro and 1st 16 bars, plus the cornet solo of 2nd chorus; bars 9-13 of that solo include 2 very useful licks.

Froggie Moore Rag (1)

(Frog-i-more)

King Oliver '23;
c. Jelly Roll Morton, 1918

4/4 ♩ = 202

Routine: Intro, A A, B B, C, Dogfight, solos on D, jam D 1 or 2 X, Ending.
Option: After Dogfight, to E melody, solos, jam 1 or 2 X. D & E chords vary

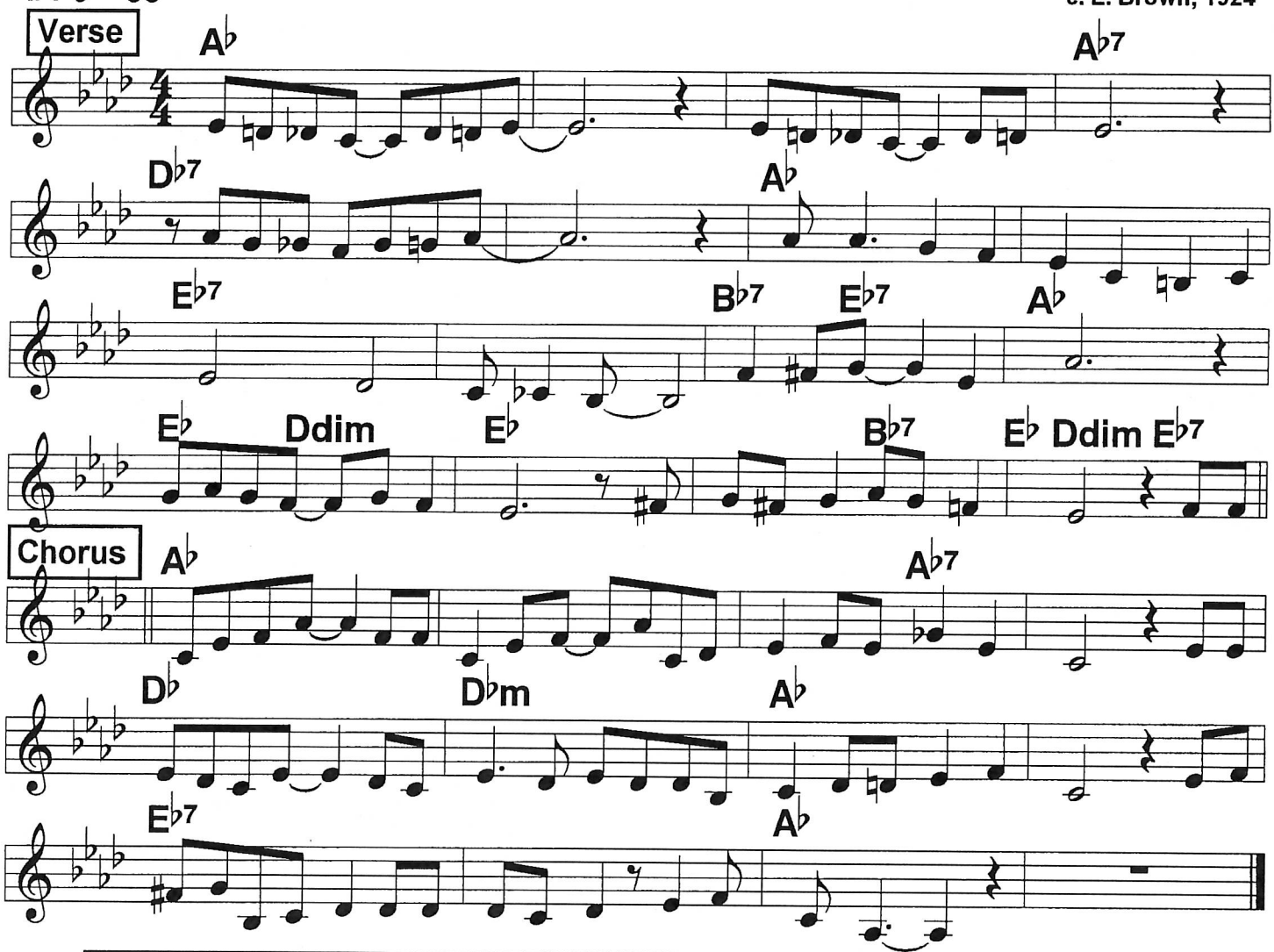
Froggie Moore Rag (2)

Froggie Moore Rag (3)

Last 3 are my notes, just to give you a simple ending. Create an extended ending, or use Oliver's.

This is the original trio melody from Morton's piano score, checked against his 1924 solo record, the only one he made of the tune. It's the basic melody statement, which is then embellished. Included here to give you an authoritative version for solos and jamming. The solo record is usable for play-along.

Frosty Morning Blues

4/4 ♩ = 68

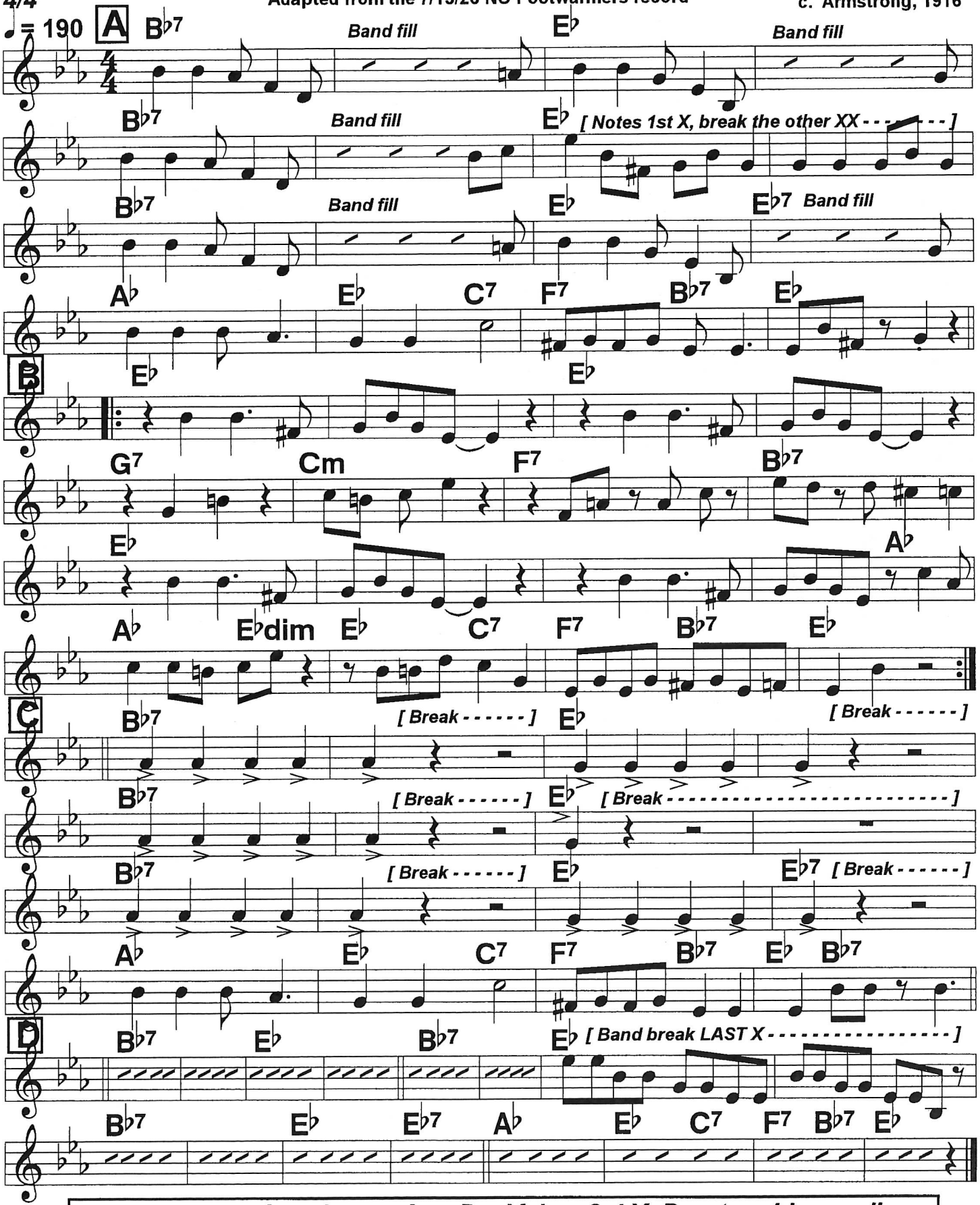
BS key.1/8/24 record. She stays pretty close to this melody

Bessie Smith '24;
c. E. Brown, 1924

Verse: How come I'm blue as can be?//| How come I need sympa- thy?//|
I know what's troublin' me.//| Listen and you'll see. Because the
Good/ man/ that I love? left me all a- lone.//|
Woke up this mornin' at four,// when I heard him slammin' my door.//Did you
Chorus: 1. Ever wake up on a frosty morning and dis-
cover your good man gone?/ Did you
Ever wake up on a frosty morning and dis- cover your good man gone?/ If
you
Did, you'll understand why I'm singin' this mournful song./// /// Well he
2. Didn't provide and he wasn't handsome, so he
might not appeal to you./ Well he
Didn't provide and he wasn't handsome, so he
might not appeal to you./ But he
Give me plenty lovin' and I never had to beg him to./// ///Now my
3. Damper is down and my fire ain't burning, and a
chill's all around my bed.//
Now my Damper is down and my fire ain't burning, and a
chill's all around my bed.// When you
Lose a man you love, then a gal is just as good as dead./// ///|

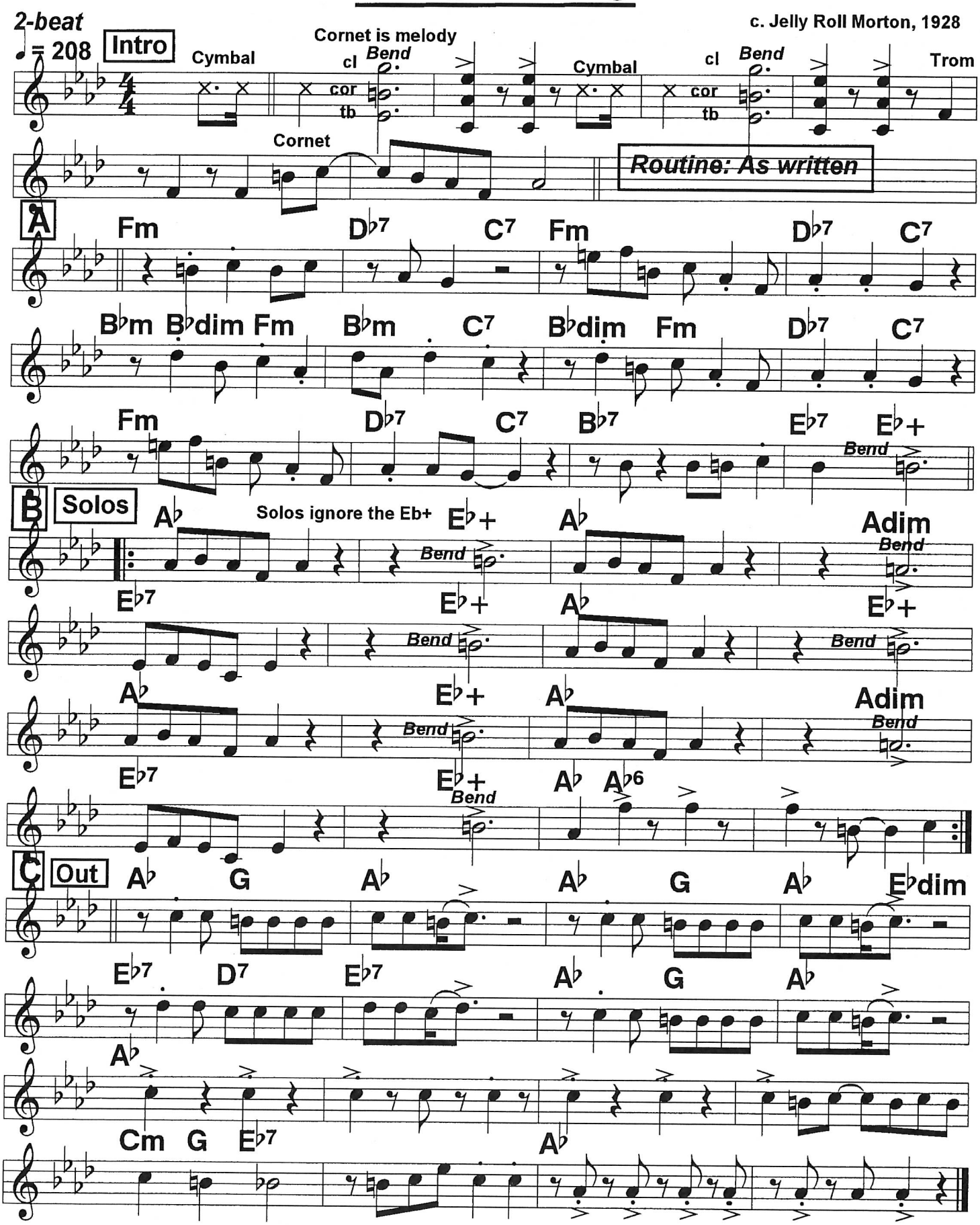
Gate Mouth

Adapted from the 7/13/26 NO Footwarmers record

Dodds, '26;
c. Armstrong, 1916

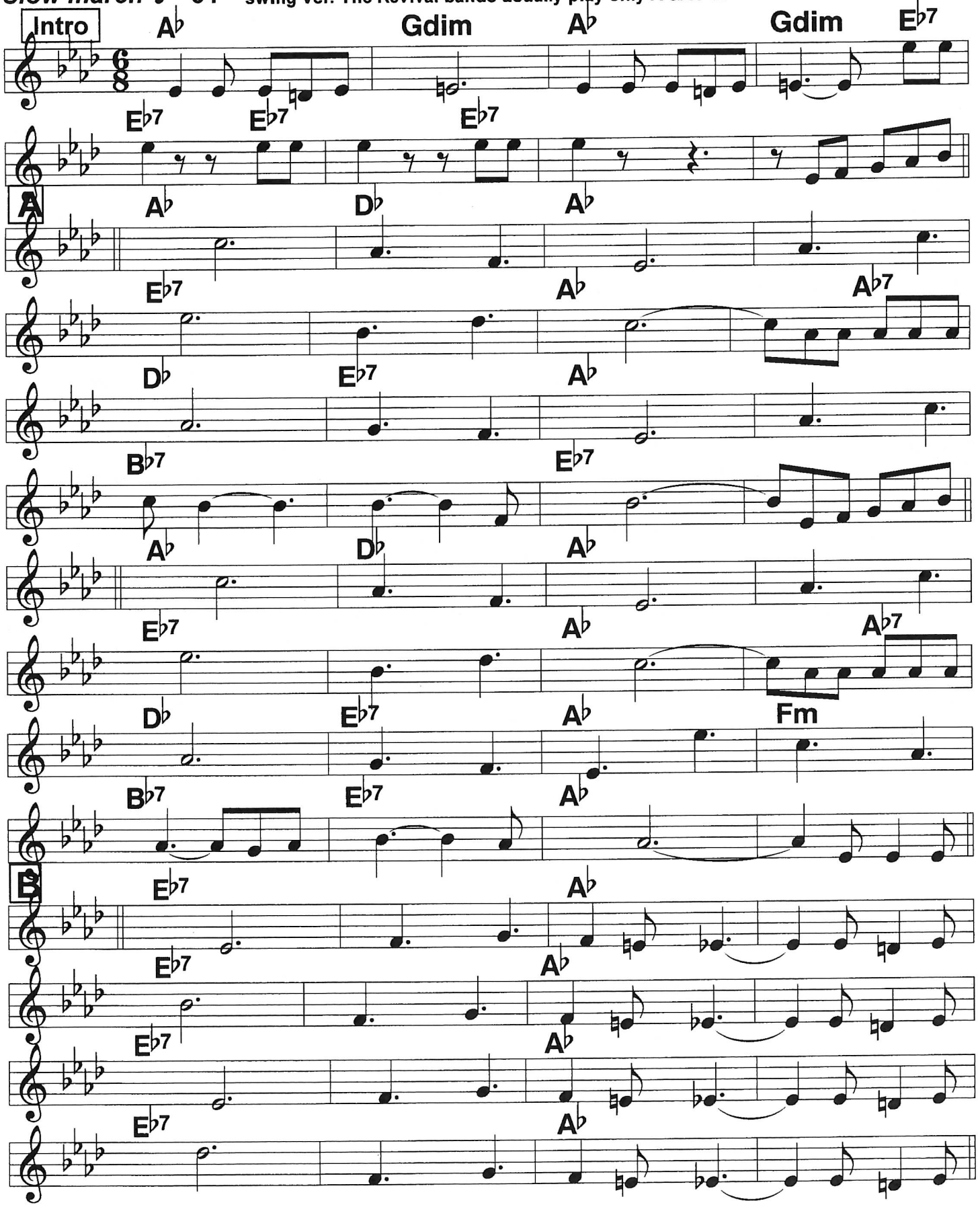
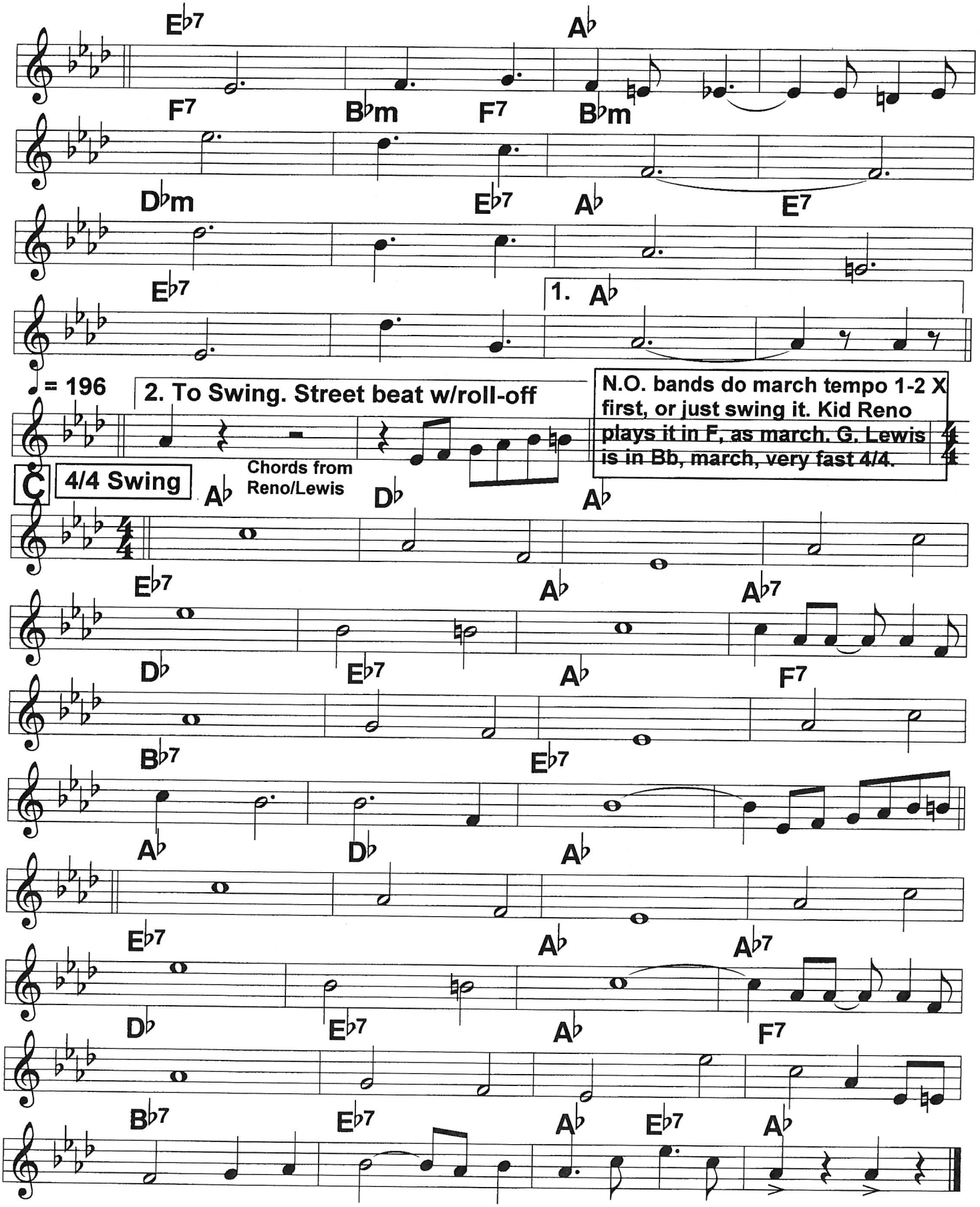
4/4 ♩= 190

Routine: A B B C, solos on A or D n X, jam 2-4 X, D out sudden ending.

Georgia Swing

c. Jelly Roll Morton, 1928

Gettysburg March (1)

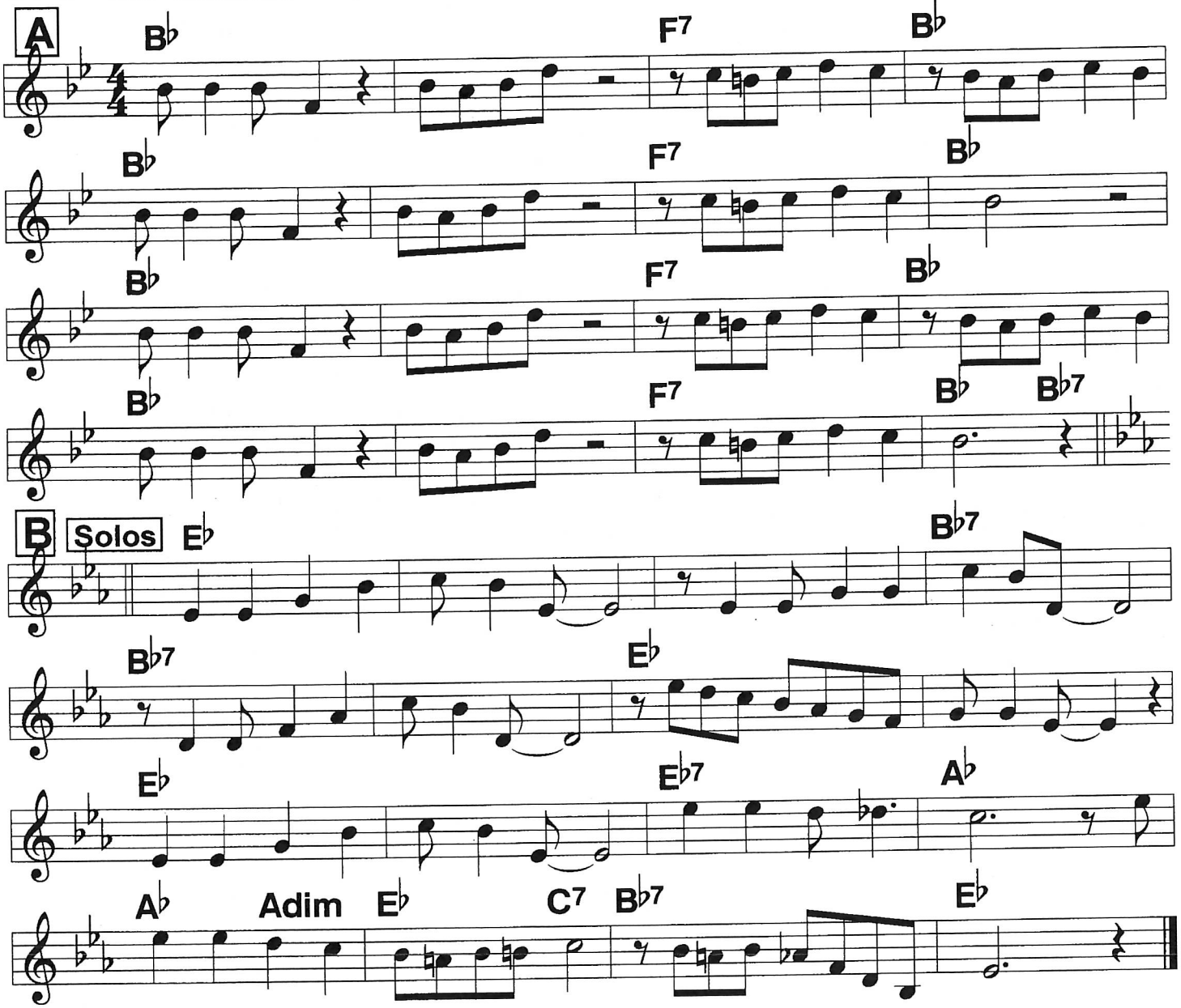
Slow march Murphy ♩ = 84

NO Revival standard. This is the Turk Murphy ver. plus the swing ver. The Revival bands usually play only A &/or C.

c. Stambaugh, 1911

Gettysburg March (2)

60 Get Out Of Here (And Go On Home)

Adapted from Ory's Creole Jazz Band record of 8/44

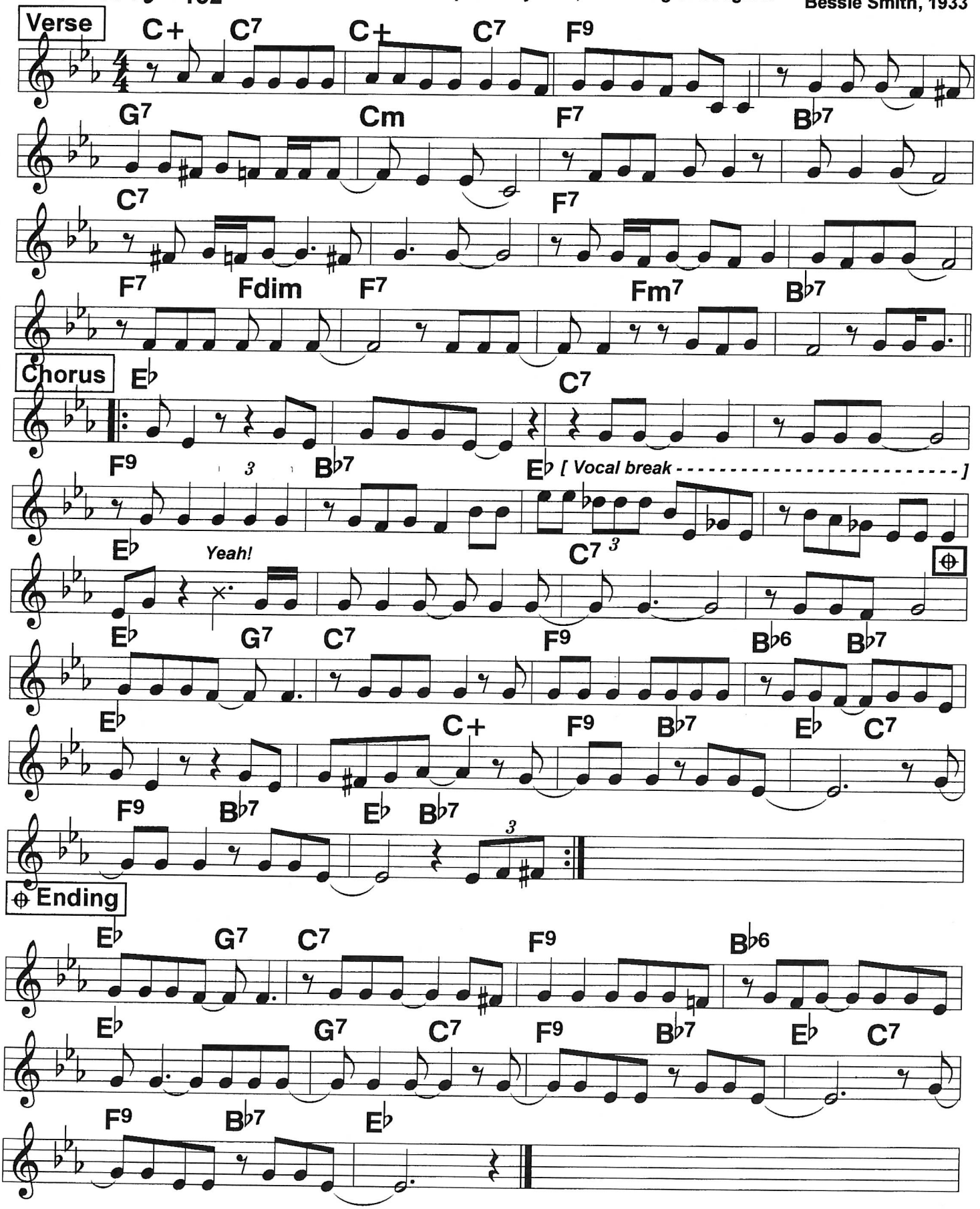
4/4 ♩ = 232 *Samba:* ♩ = 186

c. Ory, Scott, 194?

Routine: A B B A, Solos on B 2 X each, A B B B B out.
It will also work well played more slowly, with a Cajun or samba beat.

Gimme A Pigfoot And A Bottle of Beer

4/4 ♩ = 104 ♩ = 132

11/24/33 record. Pop novelty tune, can swing or boogie it

Bessie Smith, 1933

Golden Gate Stomp (1)

Really grabbed me at a festival; Jim sent his score, reviewed this sheet.

c. James Maihack, 1985

2-beat ♩ = 206

♩ = 190

High hat, play it thru' A

Tbn p-up

A Tbn-Tuba *Tuba down an octave from Tbn*

Horn pickups

F B♭ A7

Tbn
Tuba

B Pno 2X

Dm A7 Dm D7 Gm D7 Gm

A7 Dm E7 A7

Dm A7 Dm D7 Gm D7 Gm

E7 A7 A+ A7 Dm B♭7 A7 1. Dm A7 2. Dm C7

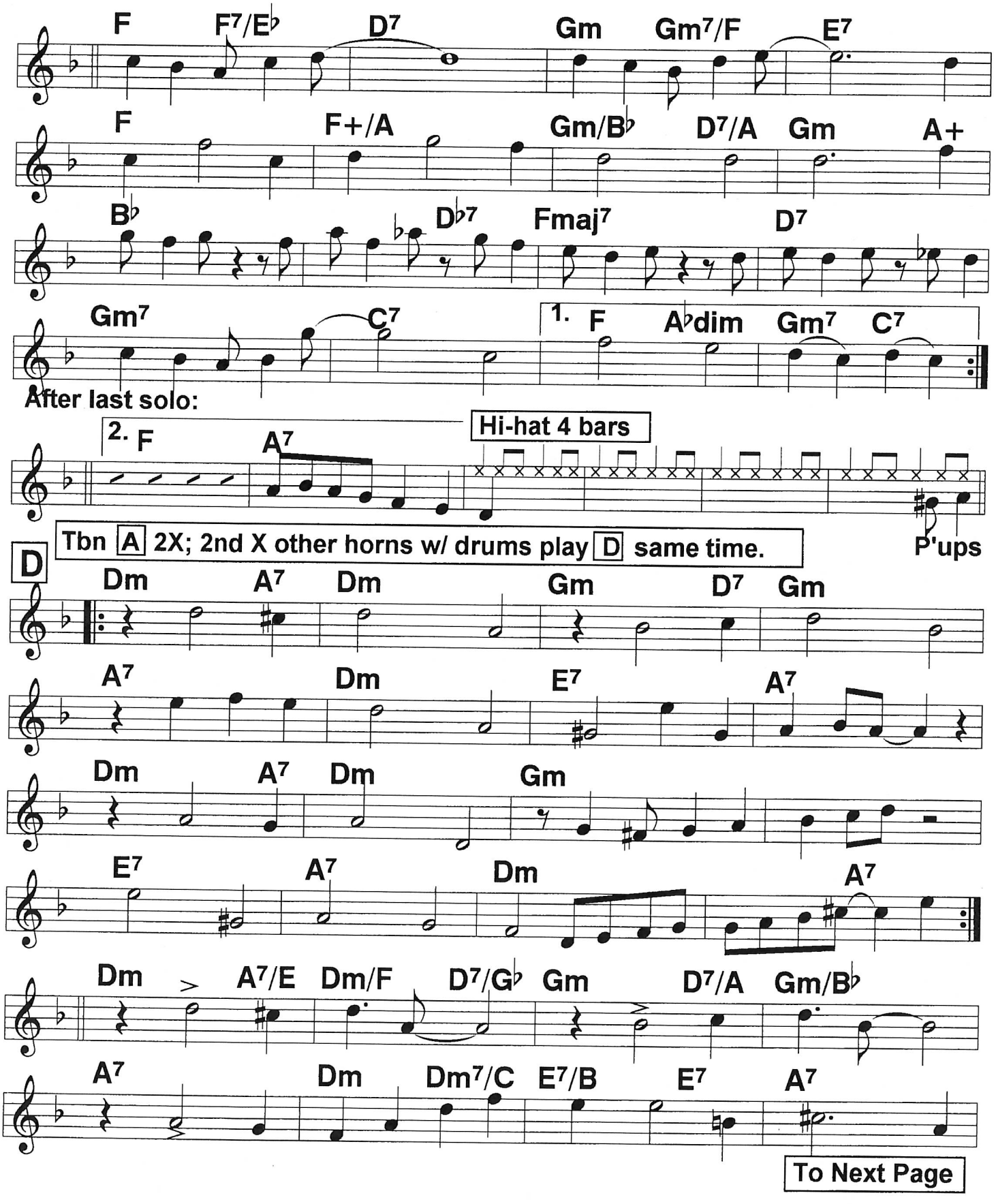
C Solos

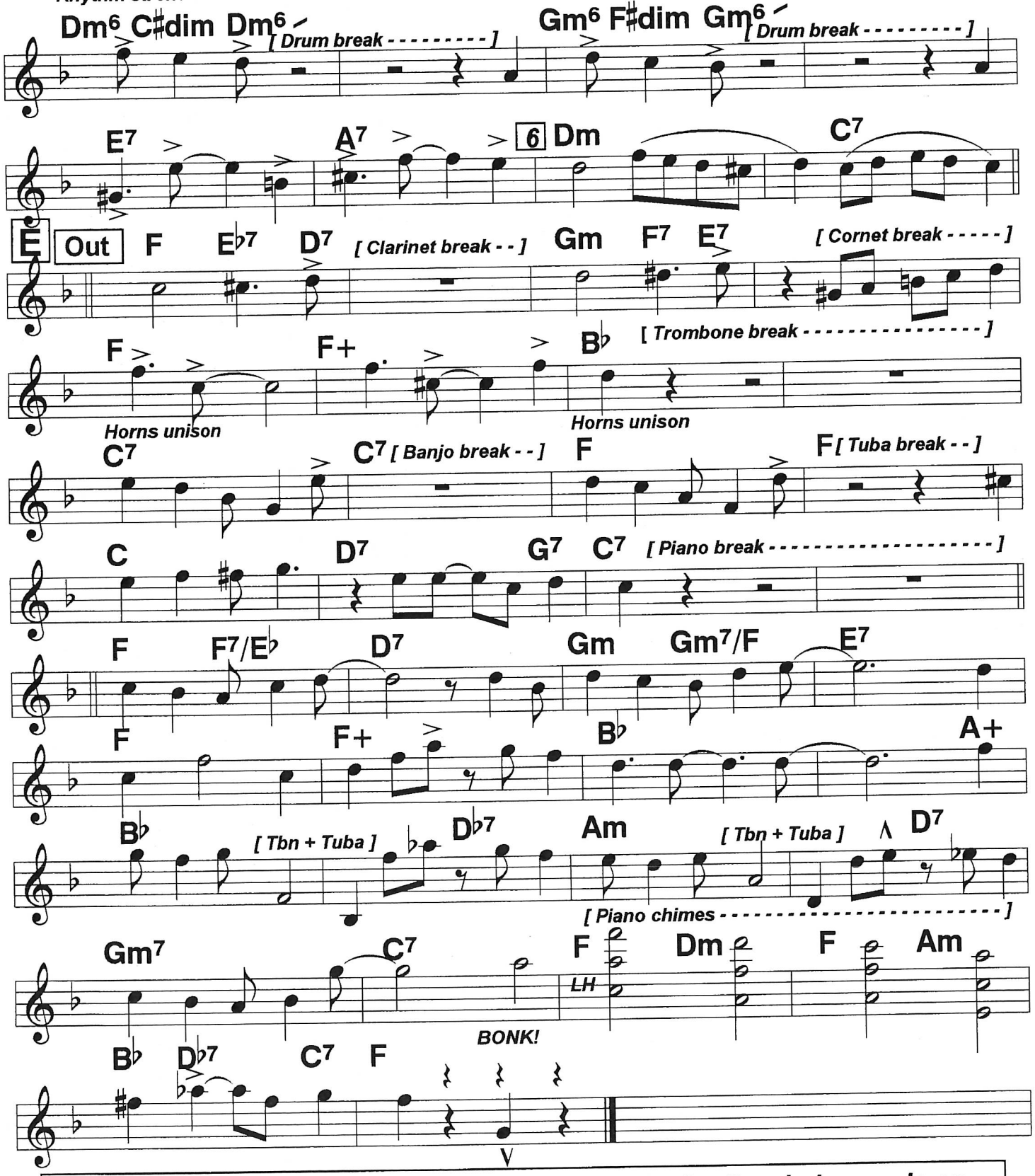
F F7/E♭ D7 Gm Gm7/F E7

F F+ Gm/B♭ D7 Gm

C7 F Fm

C D7 G7 C7 Cdim C7/G C7

Golden Gate Stomp (2)

Golden Gate Stomp (3)

Rhythm stroke with the notes thru' bar 6

Routine: Hi-hat 4 bars, Tbn-Tuba-hi-hat A, band B; [optional piano solo on B]; C, solos on C; Hi-hat 4 bars, Tbn A, Tbn A while band plays D, E out

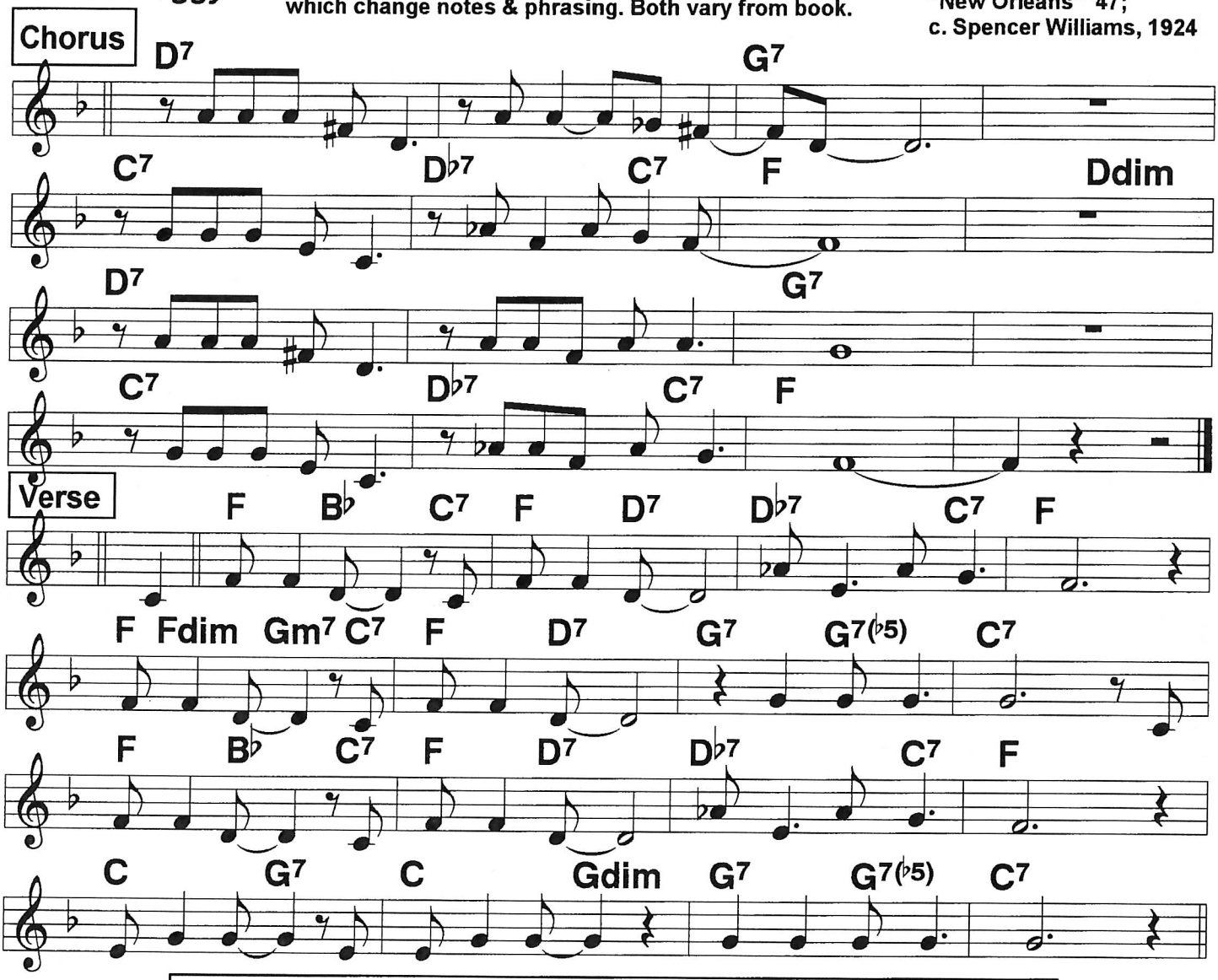
Good Time Flat Blues

(Farewell To Storeyville)

♩ = 75 ♩ = 106 Kid Ory

4/4 Not draggy

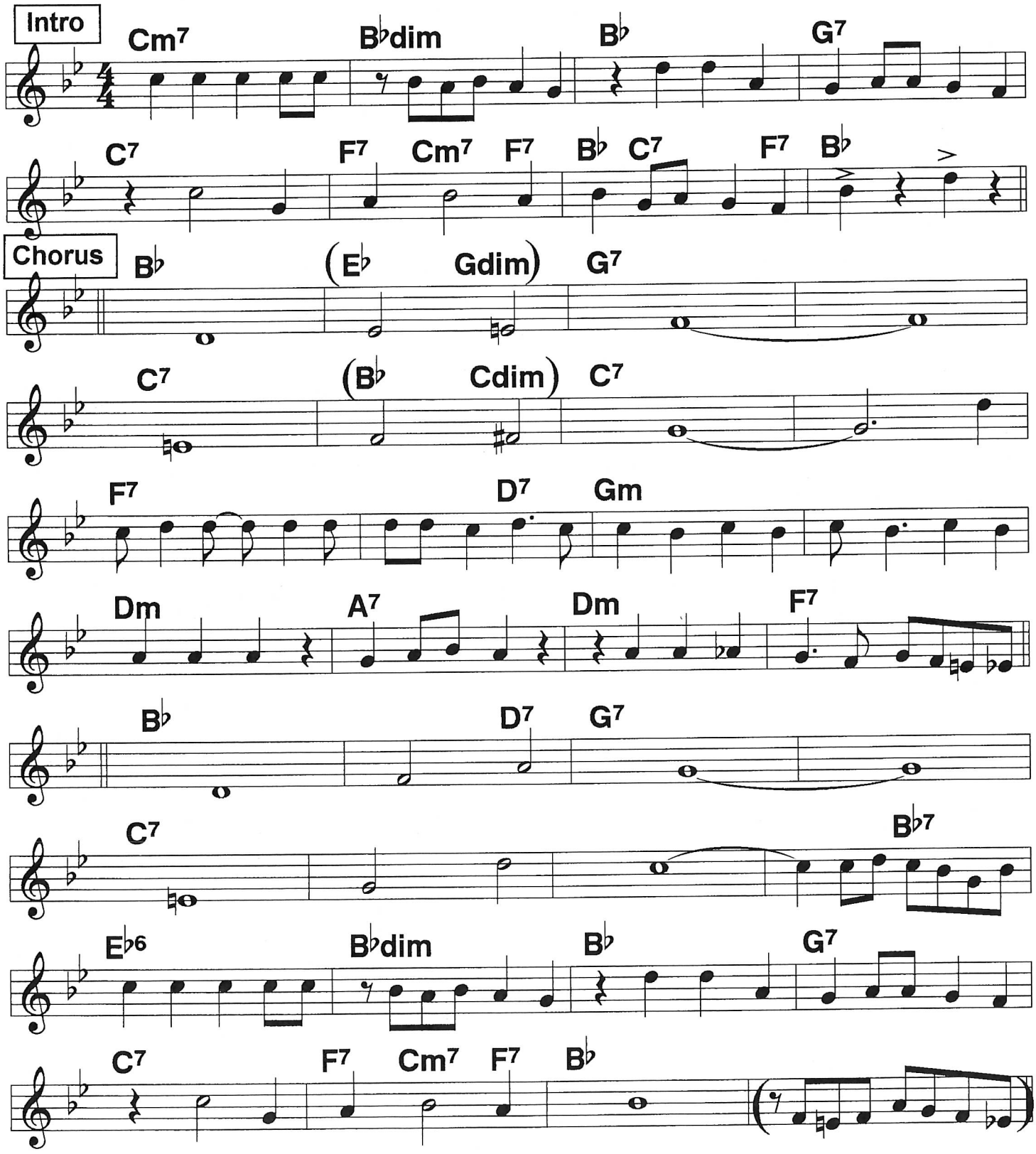
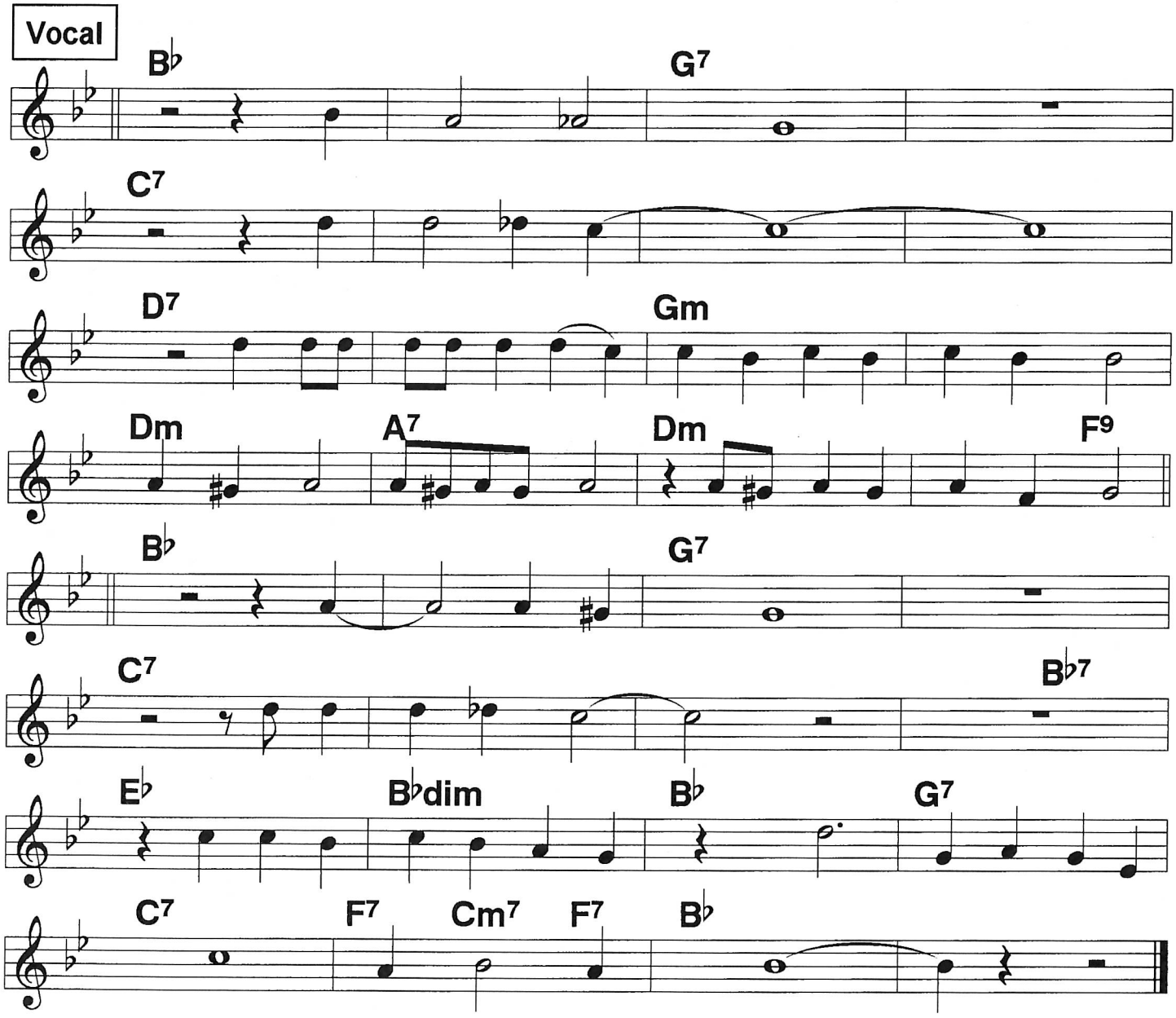
Orig. Ab. MJ's the only early record, so using that melody.
Kid Ory's 10/16/46 record has complete movie lyrics,
which change notes & phrasing. Both vary from book.

Maggie Jones '24; movie
"New Orleans" '47;
c. Spencer Williams, 1924

Verse:
(Miss) Lizzie Green in New Orleans/ runs a good-time flat.///
Sellin' booze and singin' blues/ |down where she's at.// The
Other day, I heard her say/ "Things are gettin' tough.///
Now the cops done made me stop, oh my they treat me
rough.///
Chorus:
1. Can't sell no whiskey, I can't sell no gin./// ||||
Can't sell no whiskey, I can't sell no gin./// ||||
Ain't got no money to buy my winter coal./// ||||
Can't make a dollar to save my doggone soul./// ||||
2. I can't keep open, gonna close the shack./// ||||
I can't keep open, gonna close the shack./// ||||
The Chief of Police done tore my playhouse down./// ||||
No use in grievin'. I'm gonna leave this town./// ////

Good Old New York (1)

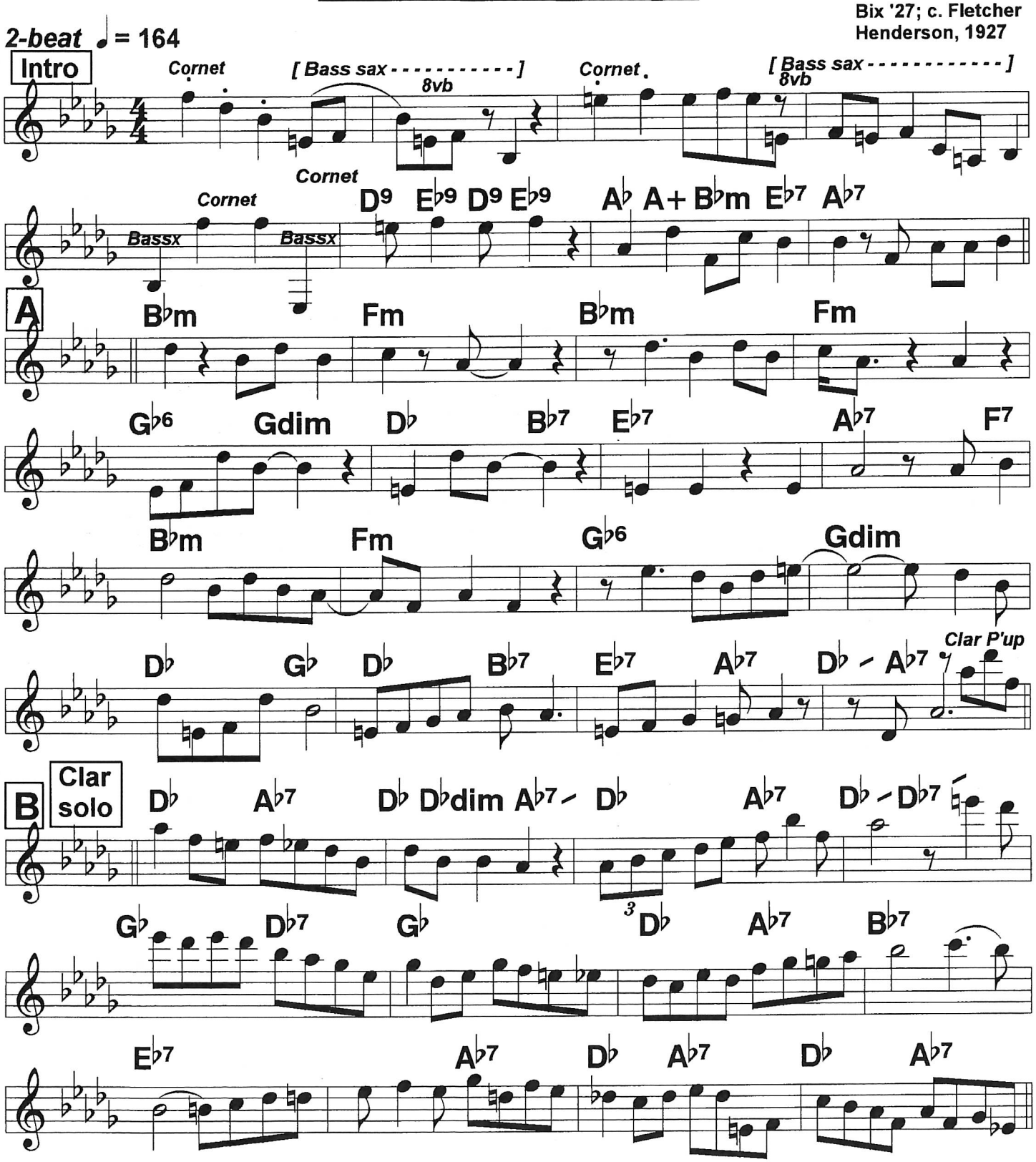
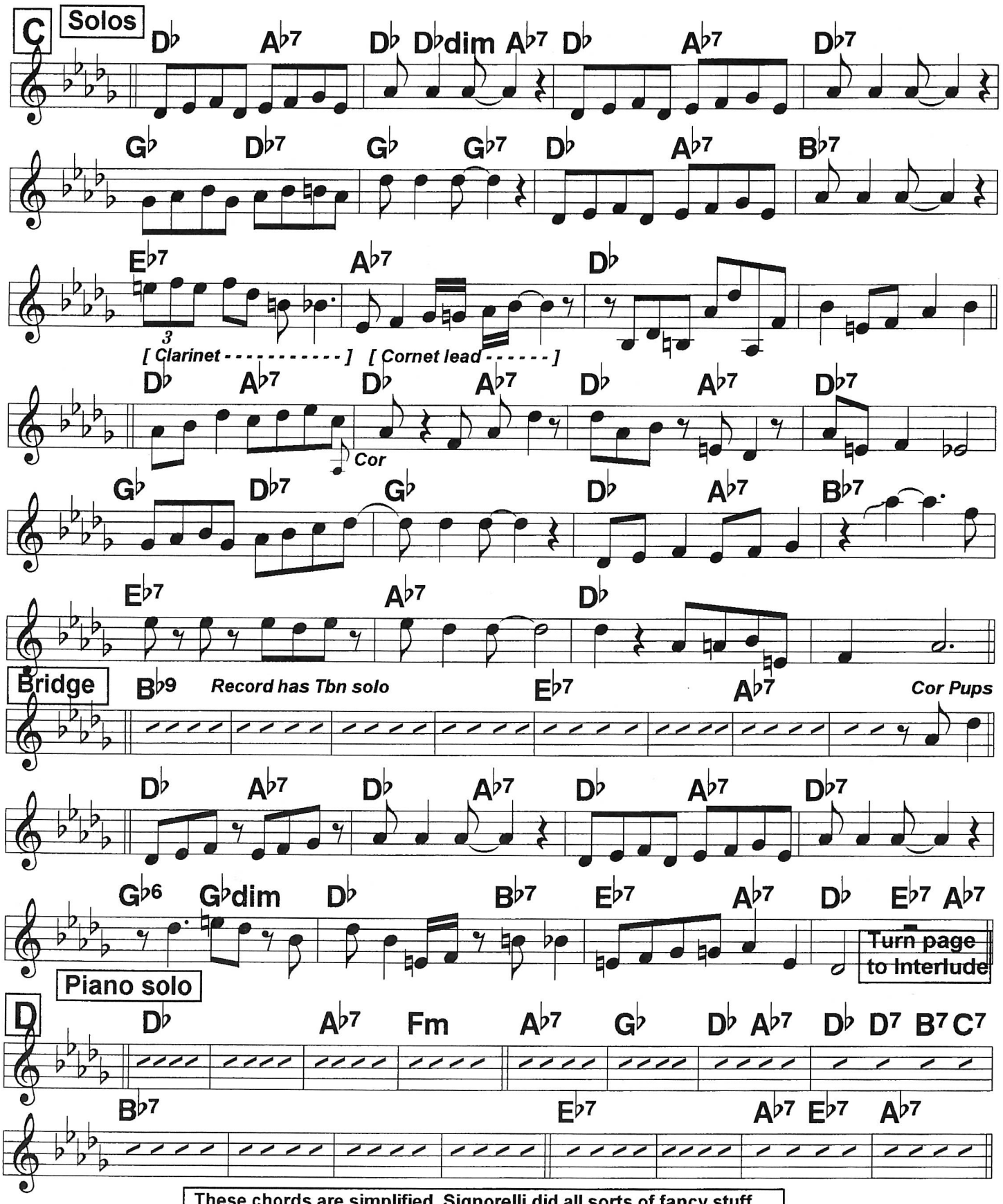
From the1/4/40 record

4/4 ♩ = 236

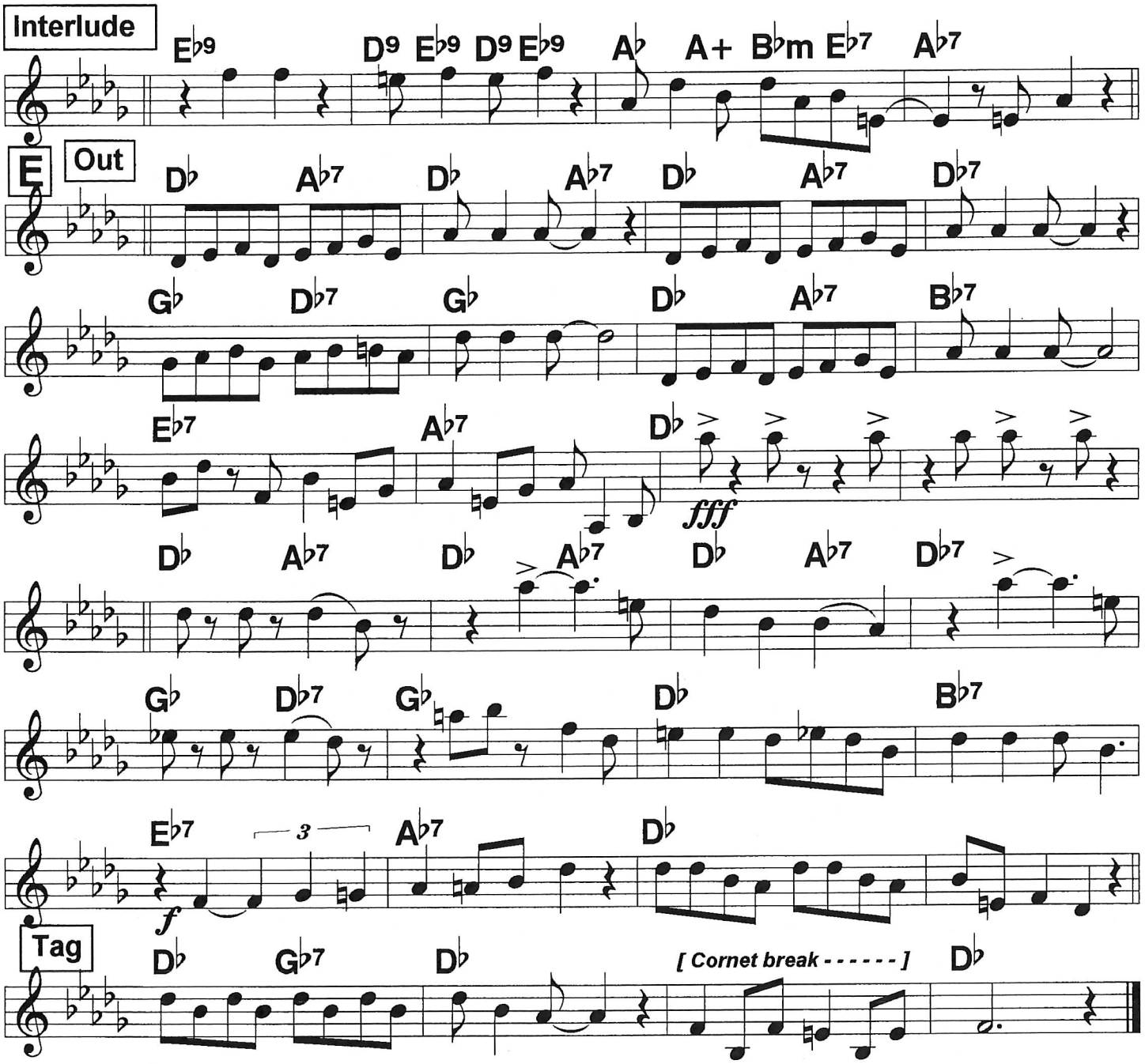
c. Jelly Roll Morton, 1939

Good Old New York (2)

|||Good old/ New/ York/// ////
||||t's nev-/er down //// ////
||We're gonna have a good time,
love me and the world is mine./
Life is (fawk??)/, bottle and a cork,/
|that's the way to spell New York./

||||I will be there/// ||||
||In my easy chair/ //|| ||||
|We'll have a good time baby, |I// don't mean maybe,
In/// good old/ New York./// /|||

Goose Pimples (1)

Bix '27; c. Fletcher Henderson, 1927

Goose Pimples (2)

These chords are simplified. Signorelli did all sorts of fancy stuff.

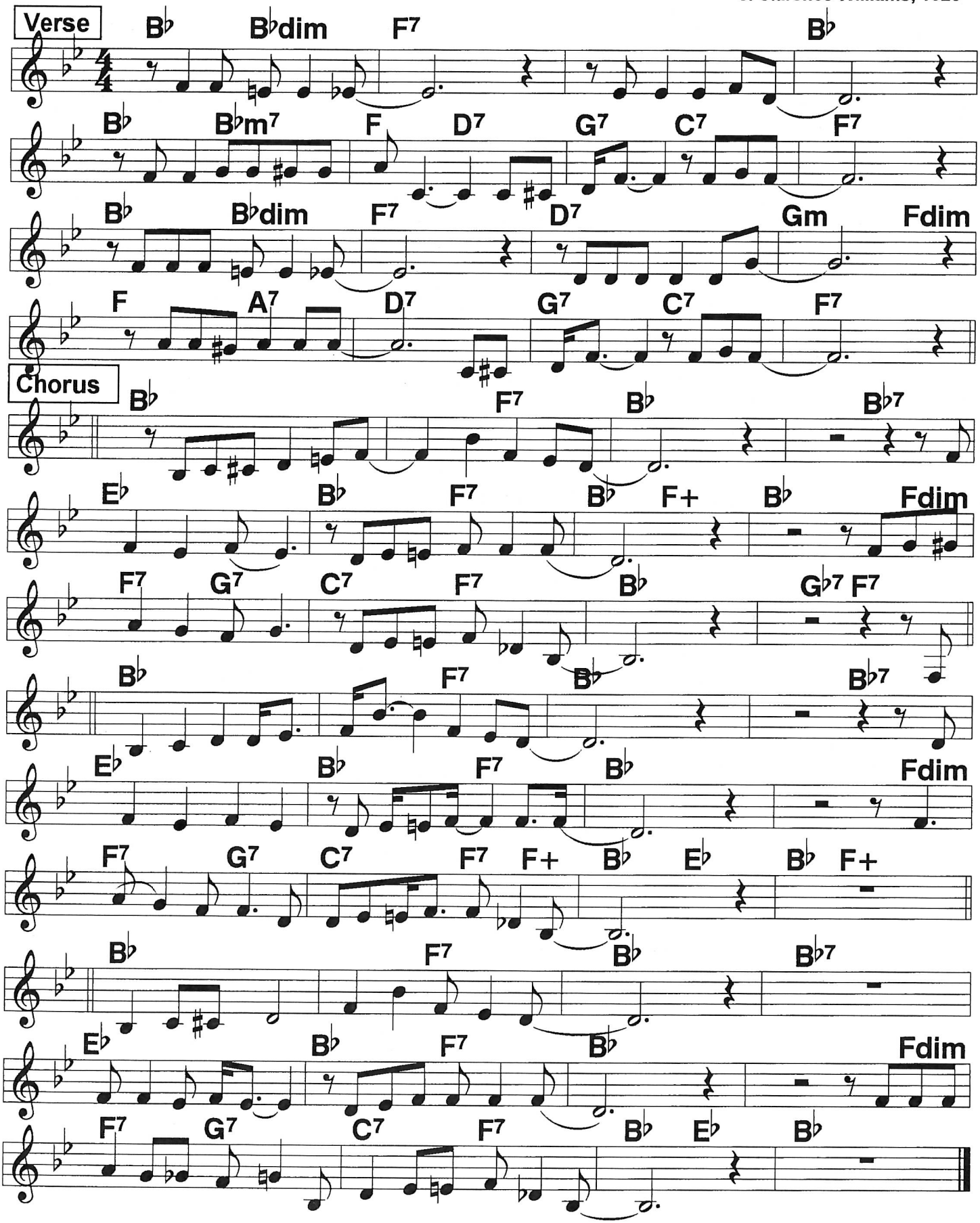
To Next Page

Goose Pimples (3)

Routine: Intro, A, clar. solo B, C, solos on C, D, Interlude, E out, Tag.

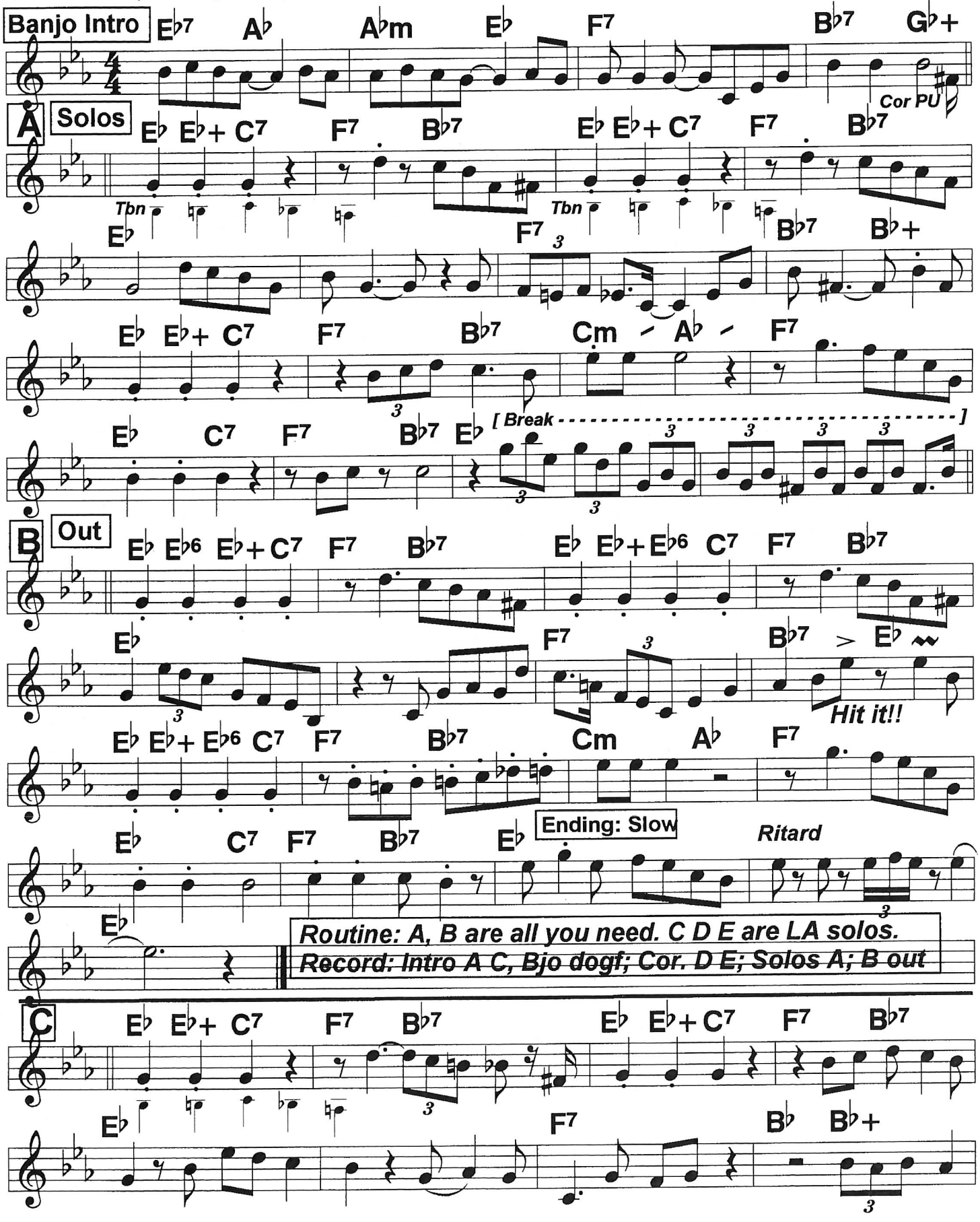
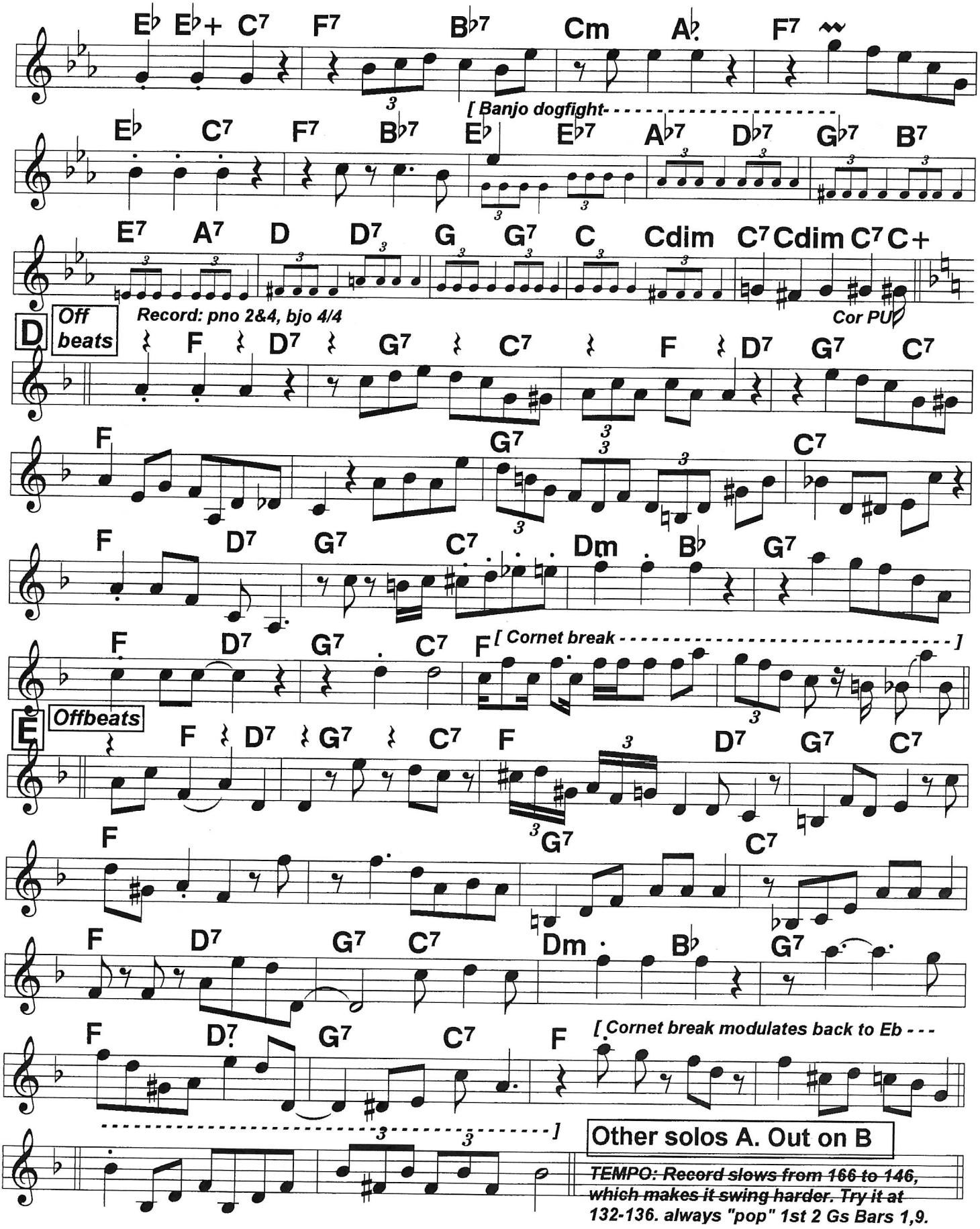
Gulf Coast Blues

4/4 ♩ = 96

2/16/23 record key. Orig. C.

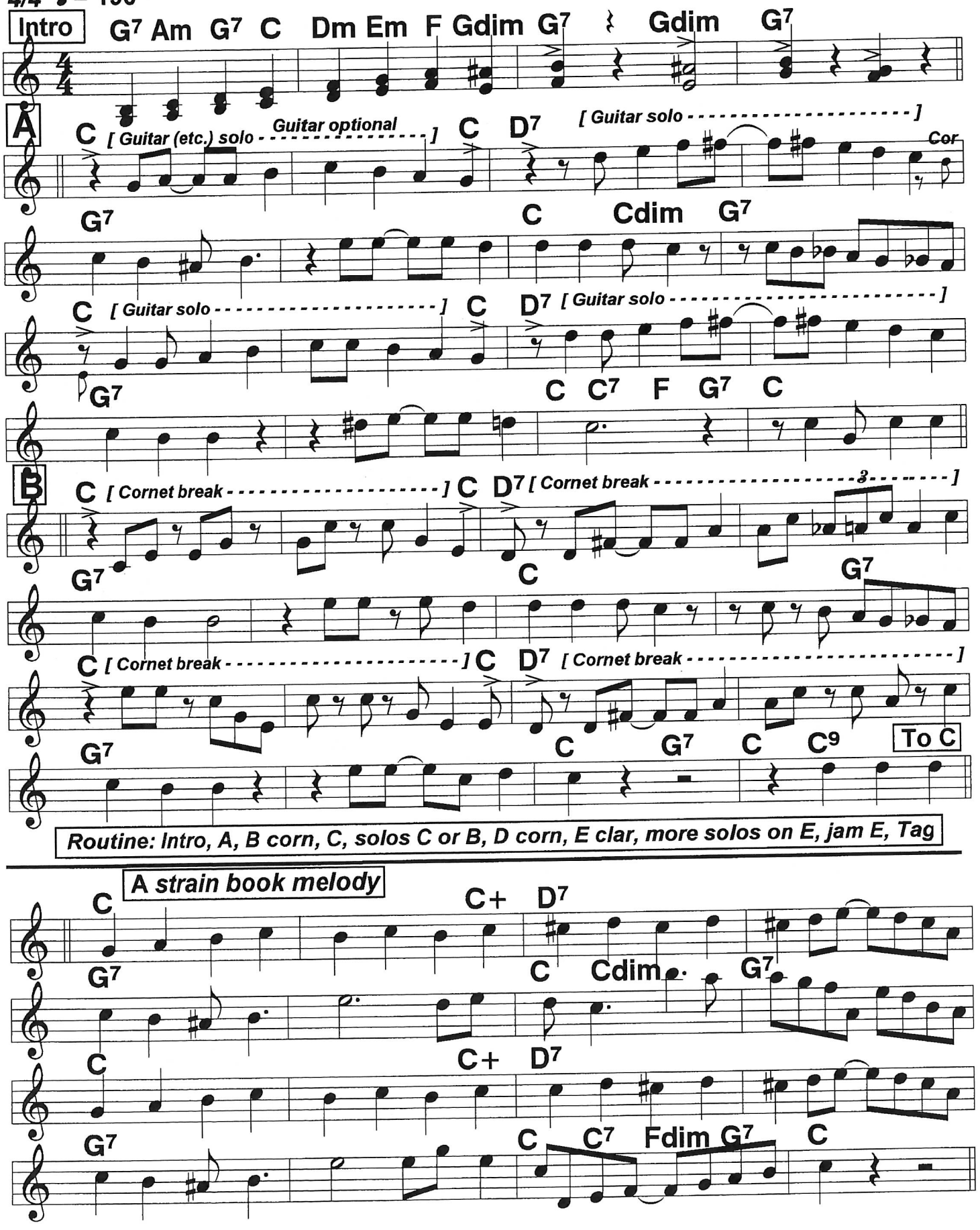
Bessie Smith;
c. Clarence Williams, 1923

Got No Blues (1)

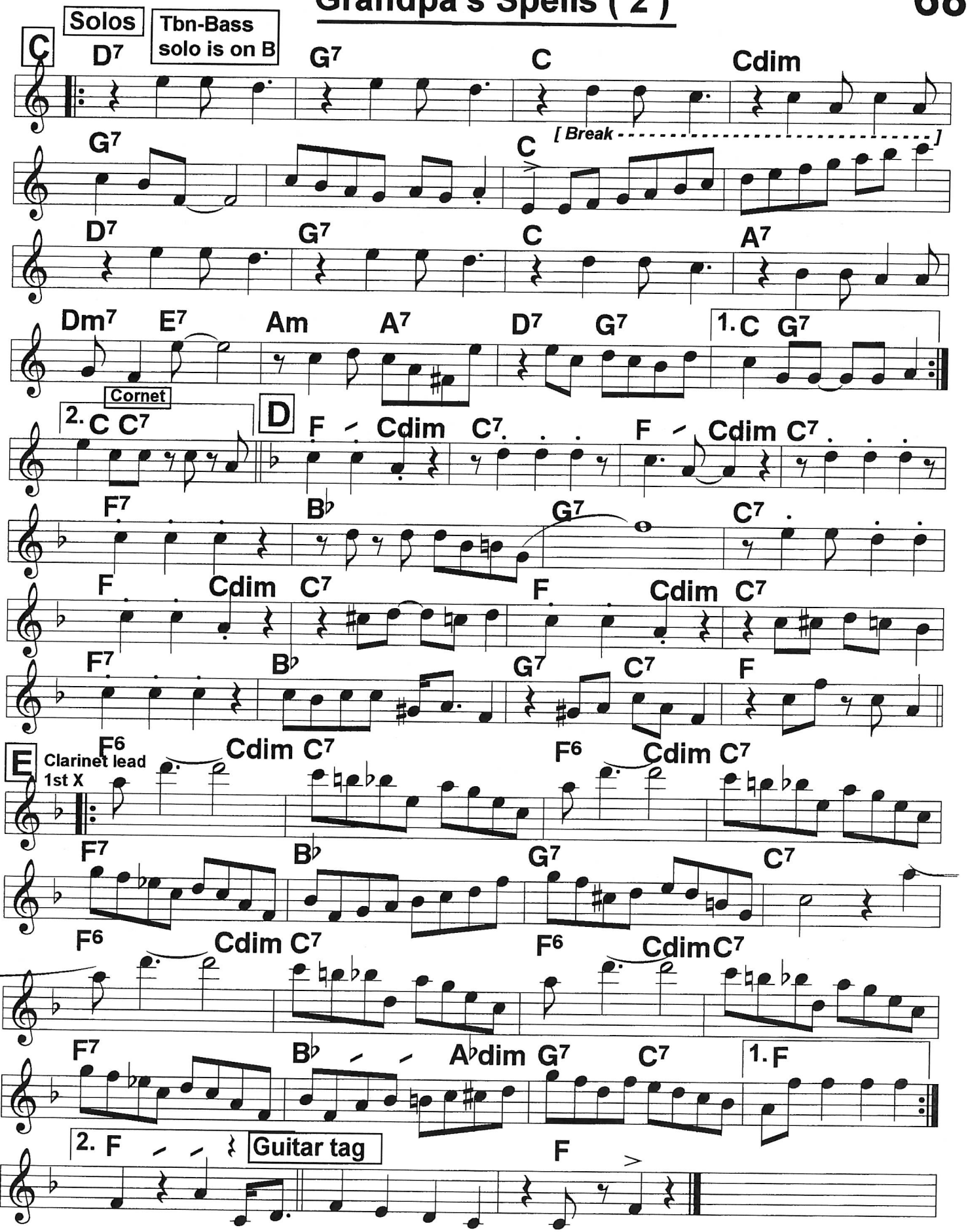
Hot 5; c. Hardin, 1927

4/4 ♩ = 146 *(See Tempo note p. 2)*

Got No Blues (2)

TEMPO: Record slows from 166 to 146, which makes it swing harder. Try it at 132-136. always "pop" 1st 2 Gs Bars 1,9.

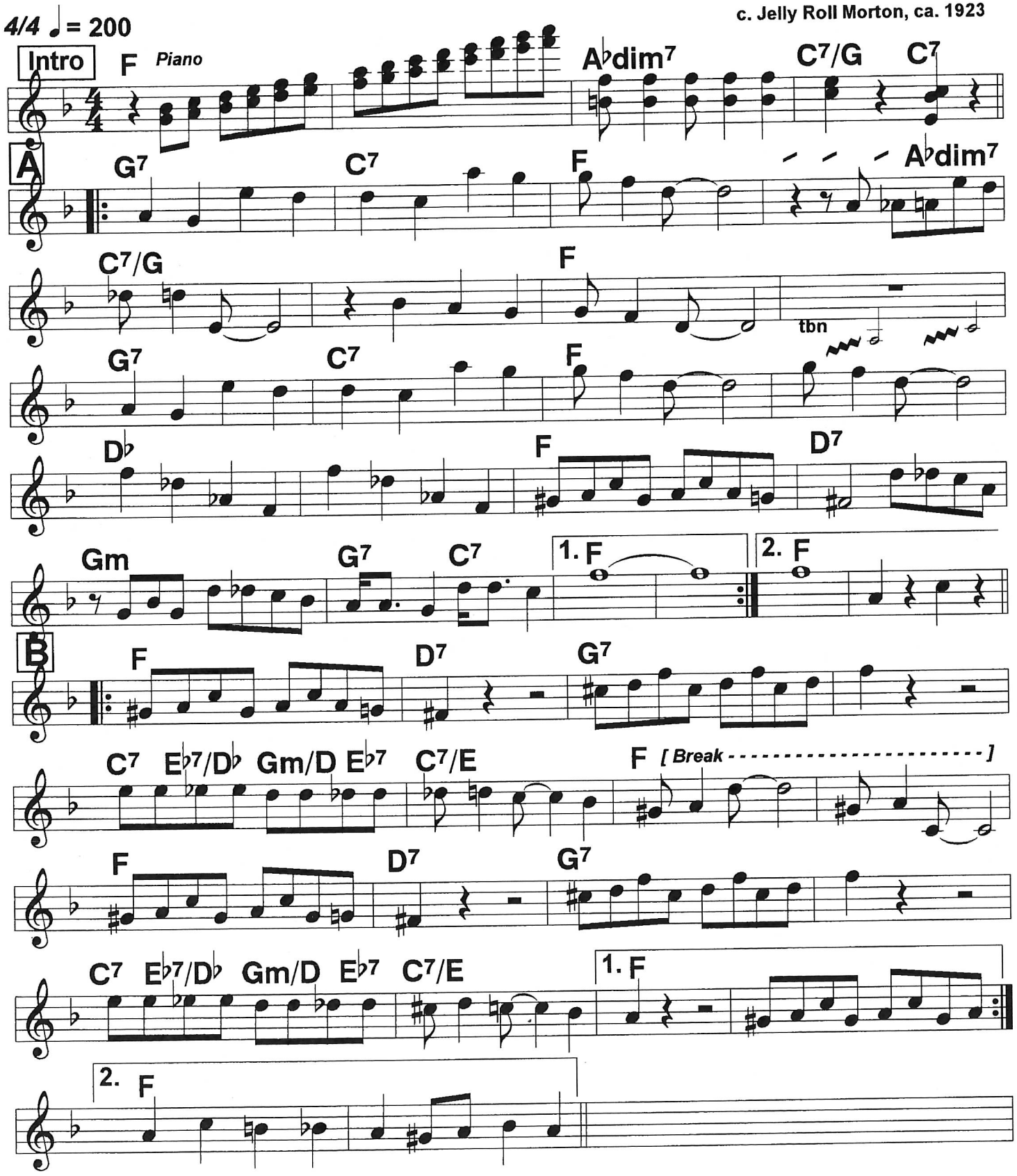
Grandpa's Spells (1)

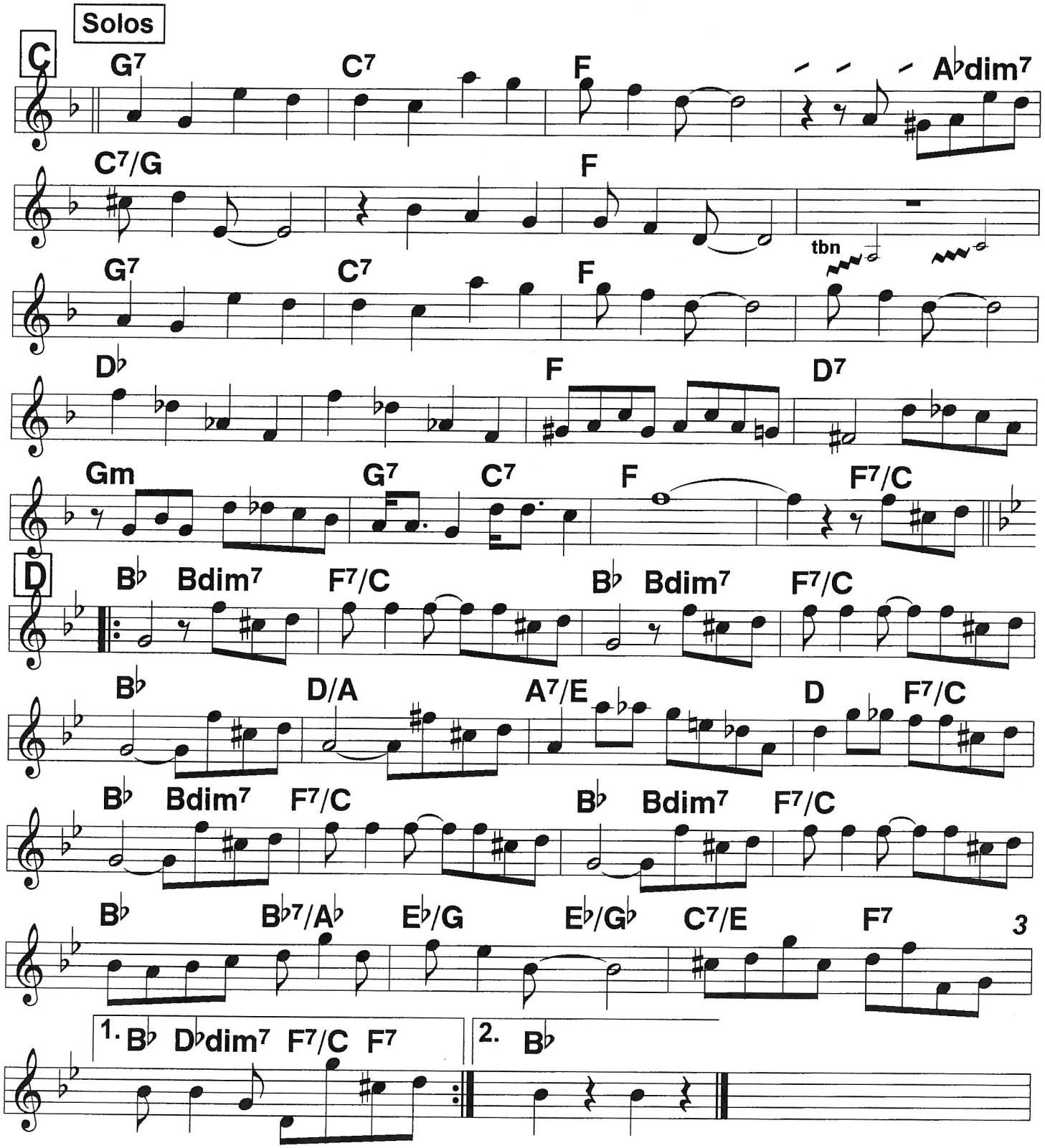
c. Jelly Roll Morton, 1923

4/4 ♩ = 190

Intro
G7 Am G7 C Dm Em F Gdim G7 Gdim G7
A
C [Guitar (etc.) solo - - -

Grandpa's Spells (2)

Ham And Eggs (Big Fat Ham) (1)

Based on copyright sheet. Play along w/ 3/13/28 Johnny Dunn record w/JRM

c. Jelly Roll Morton, ca. 1923

Ham And Eggs (Big Fat Ham) (2)

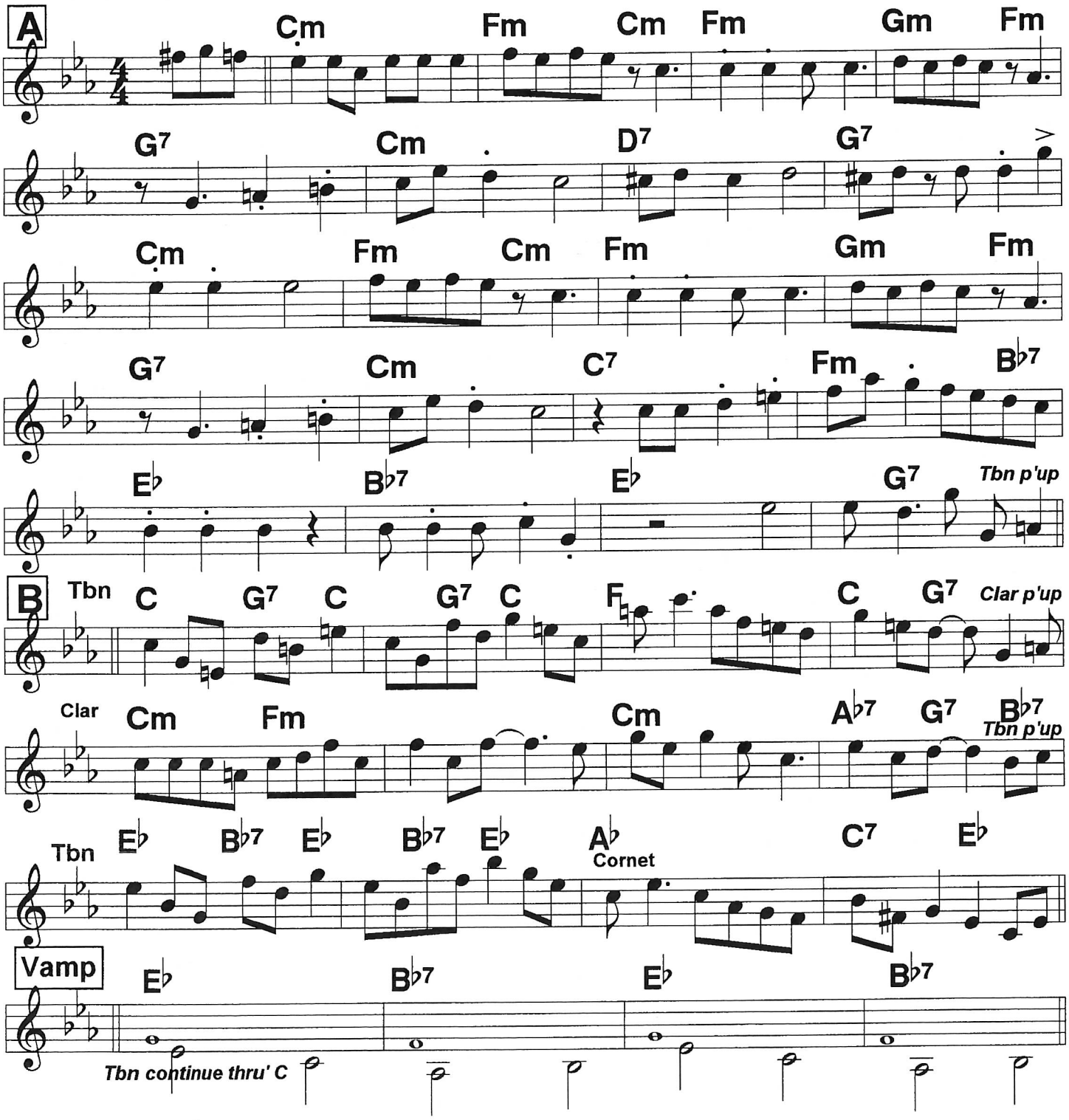


Routine: Intro, A A, B B, Solos on C, D D
Record has C pno solo, and a clar solo between the 2 Ds

Harlem Twist (1)

From Red Nichols Orch. record, 6/21/28. This sheet doesn't recreate the record, but organizes the salient strains for playability.

c. Fud Livingston, C. Morehouse, 1928?

2-beat ♩ = 180

Harlem Twist (2)

Solos *1st X on record is worthless wordless vocal.*

C

Vamp E♭ B♭7 *Cor* E♭ B♭7

Tbn throughout C

E♭ B♭7 E♭ B♭7

Vamp E♭ B♭7

Clar G D7 G D7

G D7 G B♭7

Interlude

E♭ B♭7 E♭ B♭7 E♭ A♭

E♭ B♭7 E♭ A♭ ⊕ E♭ G7

⊕ Ending *To A (solo), B*

E♭ B♭7 E♭ B♭7 E♭ E♭

Intro

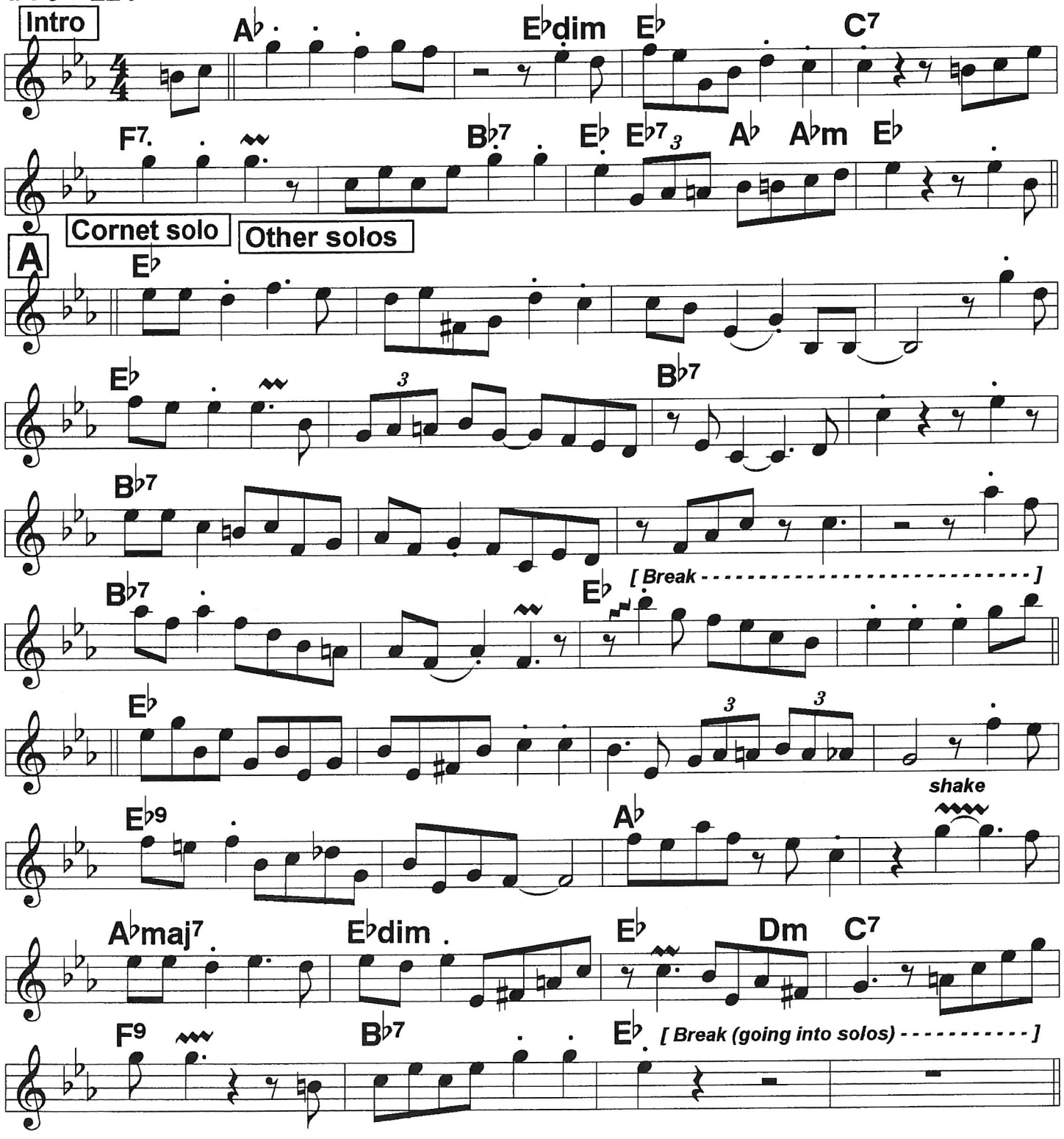
B♭ B♭6

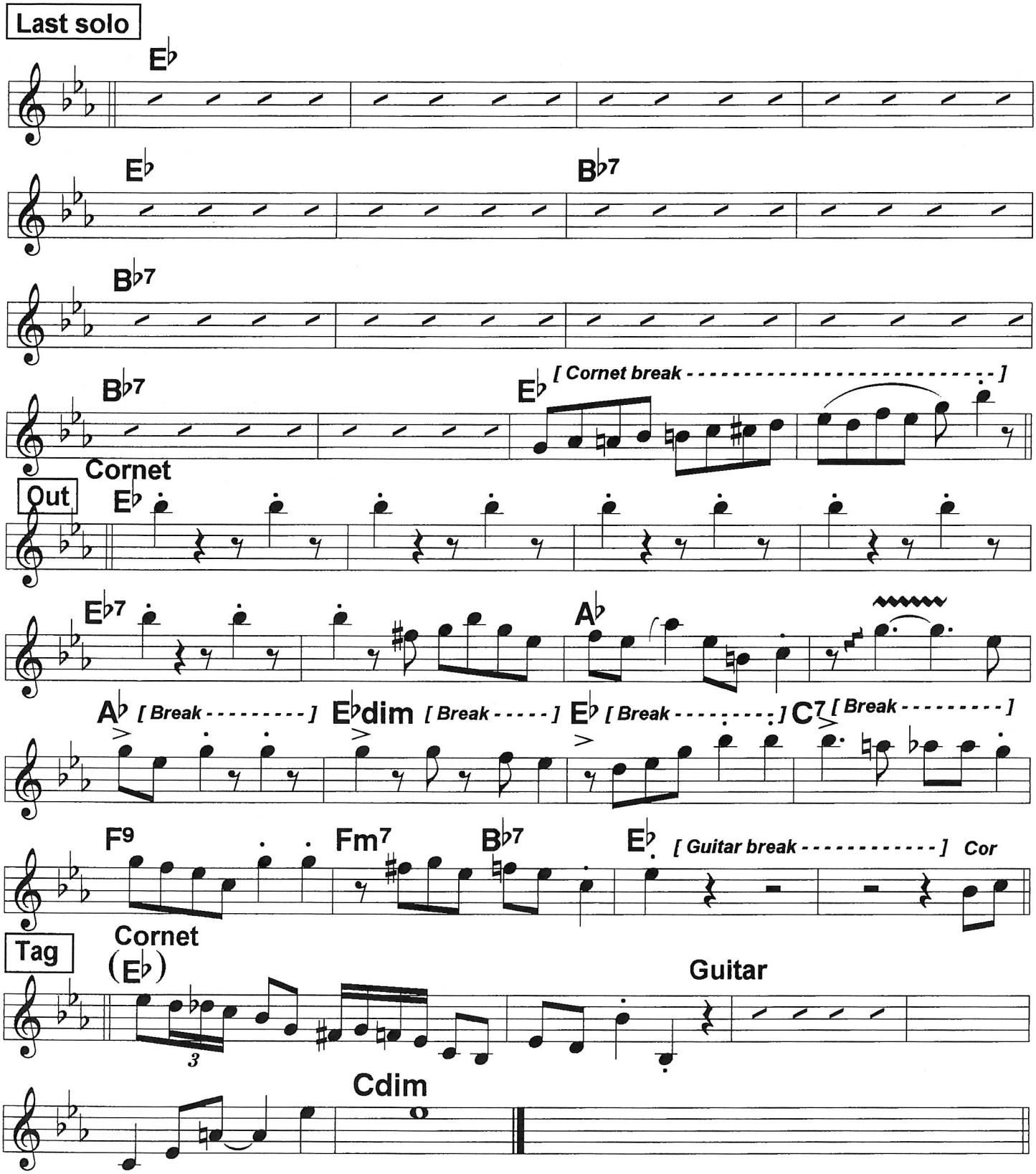
D A7 D A7 D7 G7

Tbn

Routine: A B, vamp, C nX, Interlude, A (SOLO) B, C w/written notes, Interlude thru' ending.

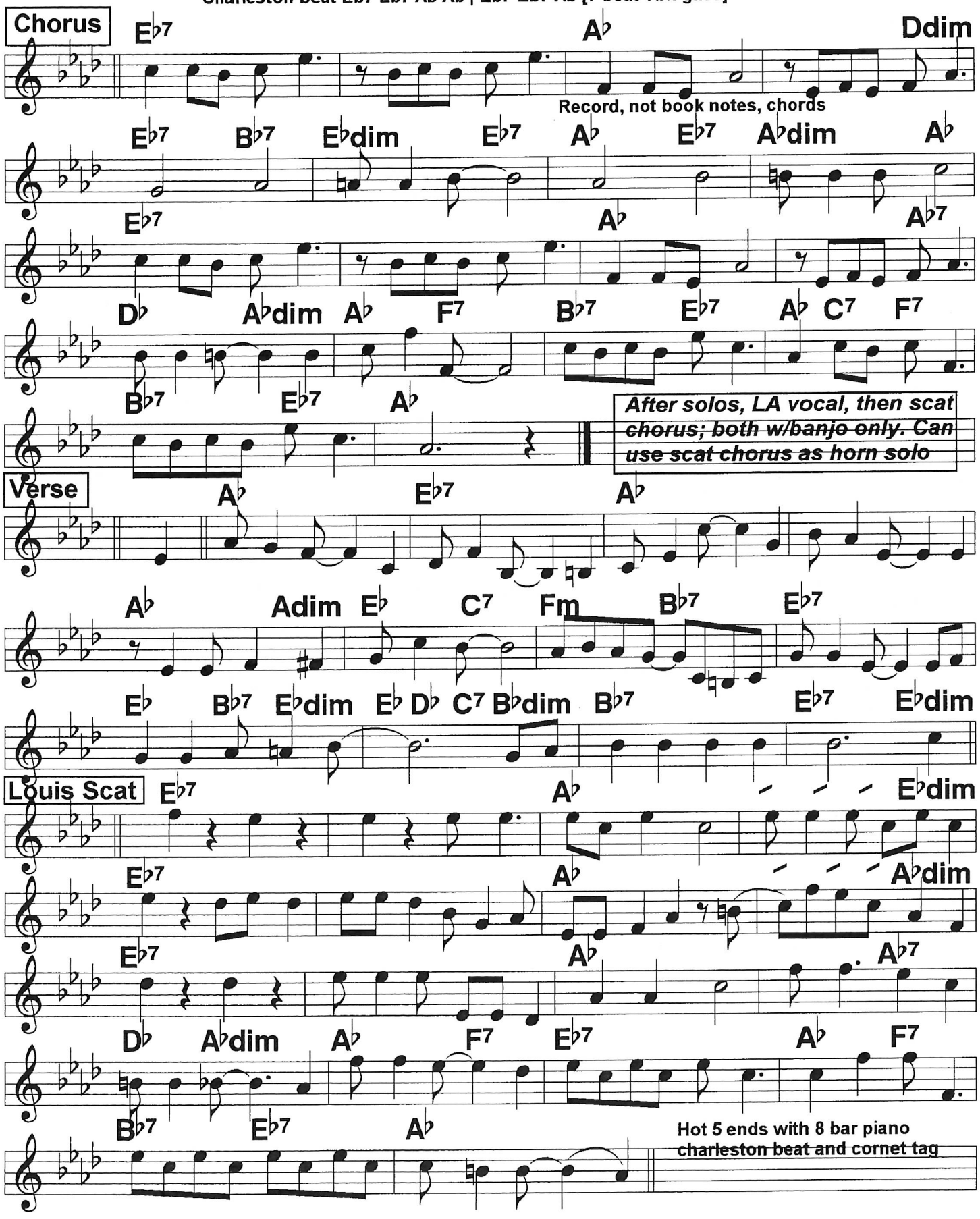
71 Hotter Than That (1)

Armstrong Hot 5 '27

Routine: Intro, Cornet solo, clarinet, other solos, [on record LA scat & guitar duet w/ Lonnie Johnson 32 bars at tempo, A chords; then trade 2s 16 bars at half time], final solo, cornet plays out.

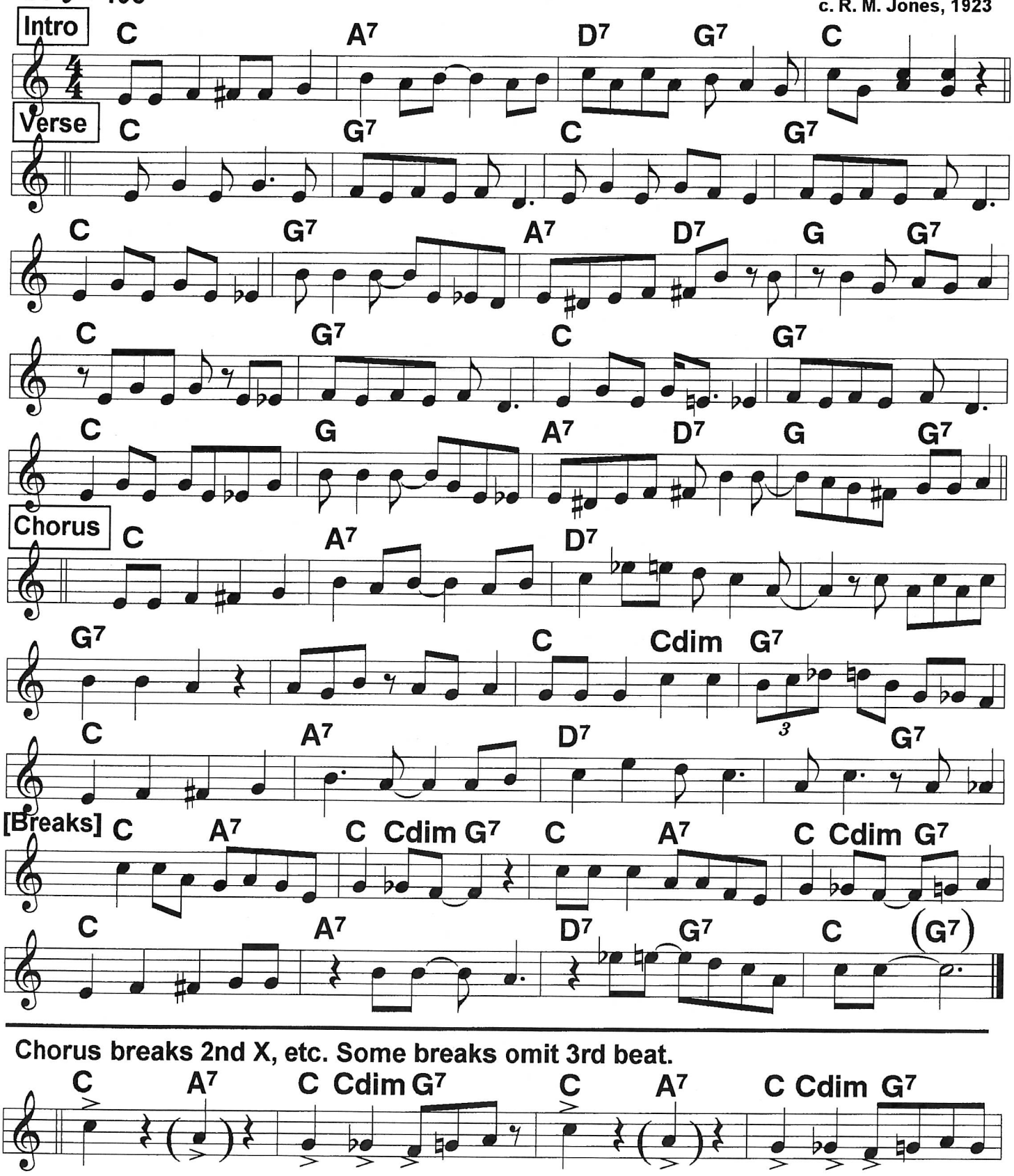
Hotter Than That (2)

Heebie Jeebies

4/4 ♩ = 168

Pop tune. Last 2 lines of v. different from record. Hot 5 pno 8-bar Intro: Charleston beat Eb7 Eb7 Ab Ab | Eb7 Eb7 Ab [7 beat Tbn gliss]

Armstrong '27; c. Atkins, 1926

I Ain't Gonna Tell Nobody

King Oliver '23;
c. R. M. Jones, 1923

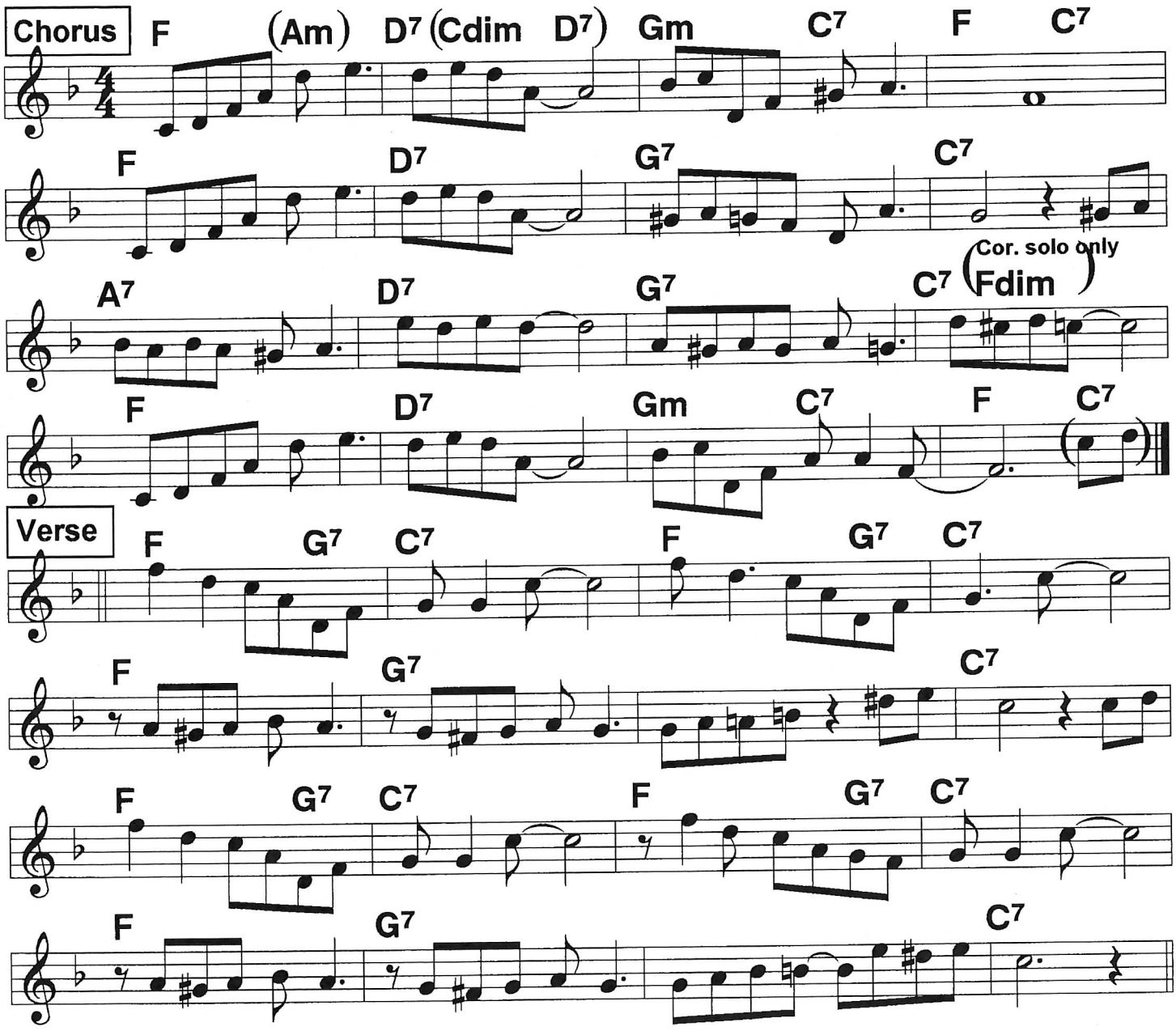
4/4 ♩ = 190

Chorus breaks 2nd X, etc. Some breaks omit 3rd beat.

Routine: Intro, V, C C, V, C n X, extended ending. The melody is fairly consistent, but impressionistic, so you can phrase or simplify it freely.

I Can't Say

Adapted from the 7/14/26 New OrleansBootblacks record

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 104

The line 1 (chords) (are also in 2, 4) are only played 1st X on the record. I consider them optional.

The (Fdim) ***in line 3 bar 4 on the record is only in the cornet solo; it was either previously arranged, or the band picked it up very quickly. There's no reason the other soloists can't use it too. I know one band that uses it throughout.***

Idolizing

Bix w/Goldkette; c. 1926

2-beat ♩ = 210

Chorus

F C7 Fdim F D7 D+ D7

G7 D♭dim Ddim B7

C7 Fdim Cdim C7 Gm7 C7 C+

F A7

D7 D+ D7

Gm Am C7

F C7 Fdim F D7 D+ D7

G7 C7 F

Verse

F C7

C7 B♭(add9) C+ F Cdim C7

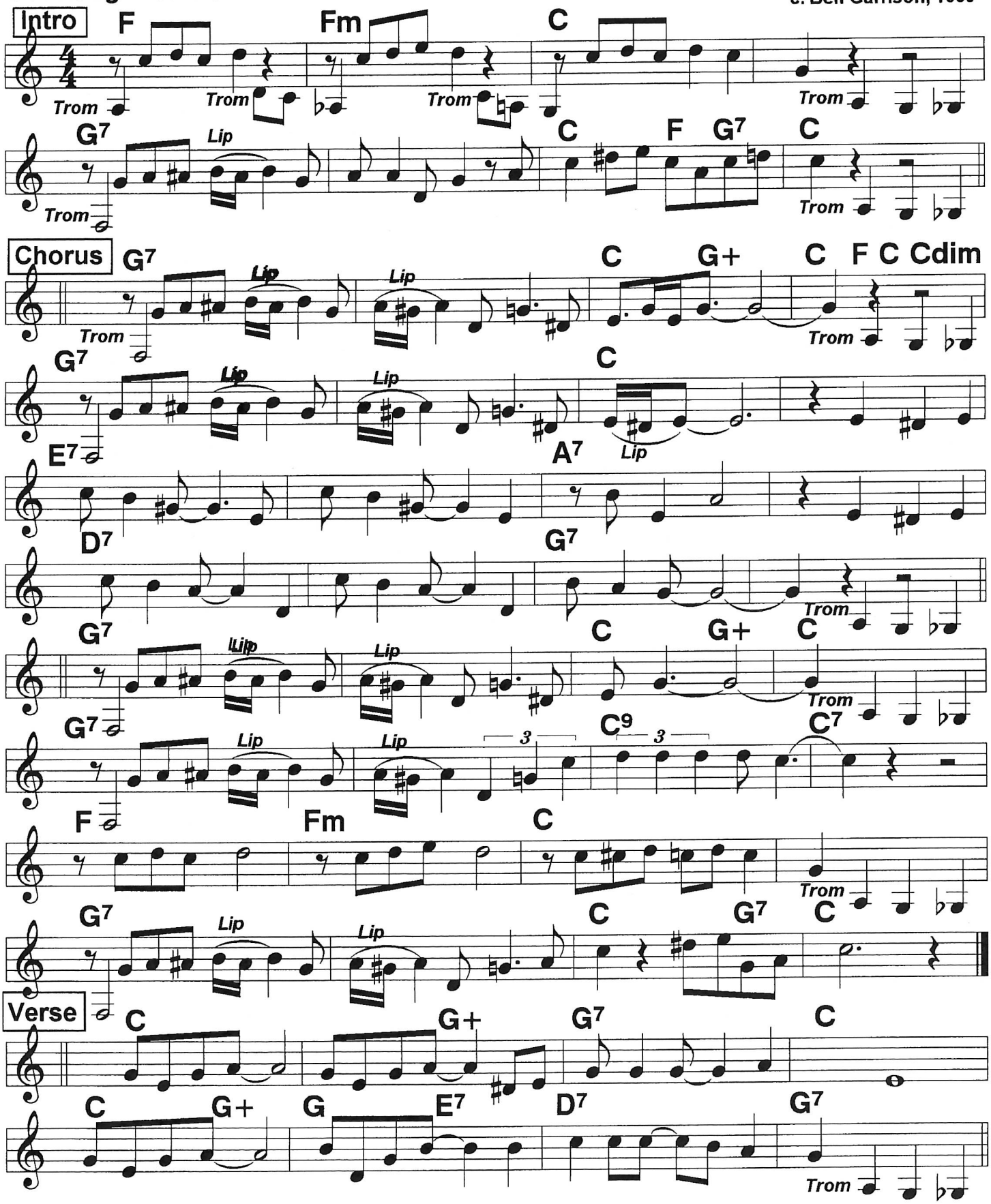
F Fm6 C A7

G7 D♭+ C7 Cdim C7

If Someone Would Only Love Me

Adapted from the 3/5/30 record and book.

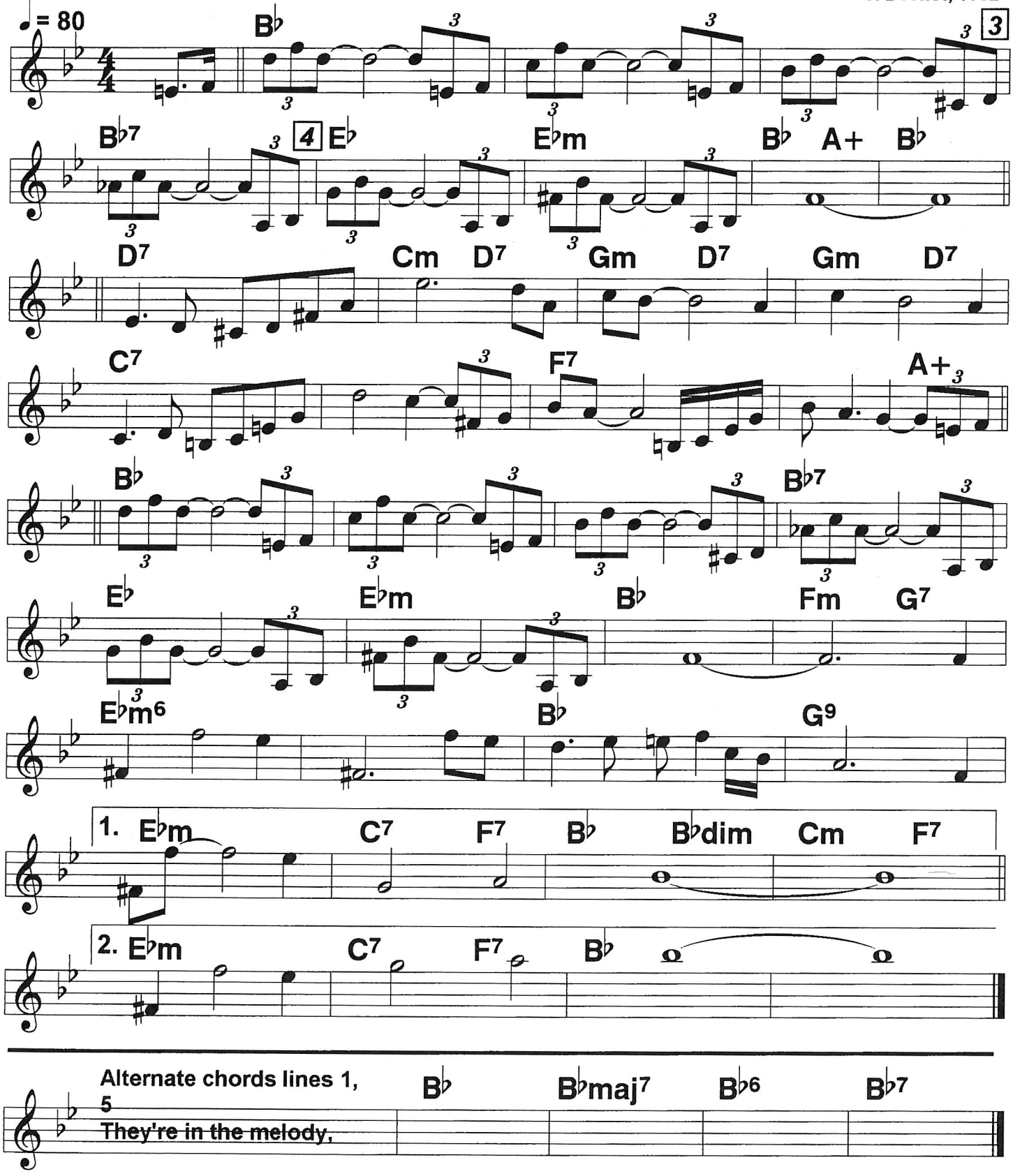
Red Hot Peppers '30;
c. Ben Garrison, 1930

4/4 Lilting 2-beat ♩ = 90

If You See My Mother

(Si Tu Vois Ma Mere)

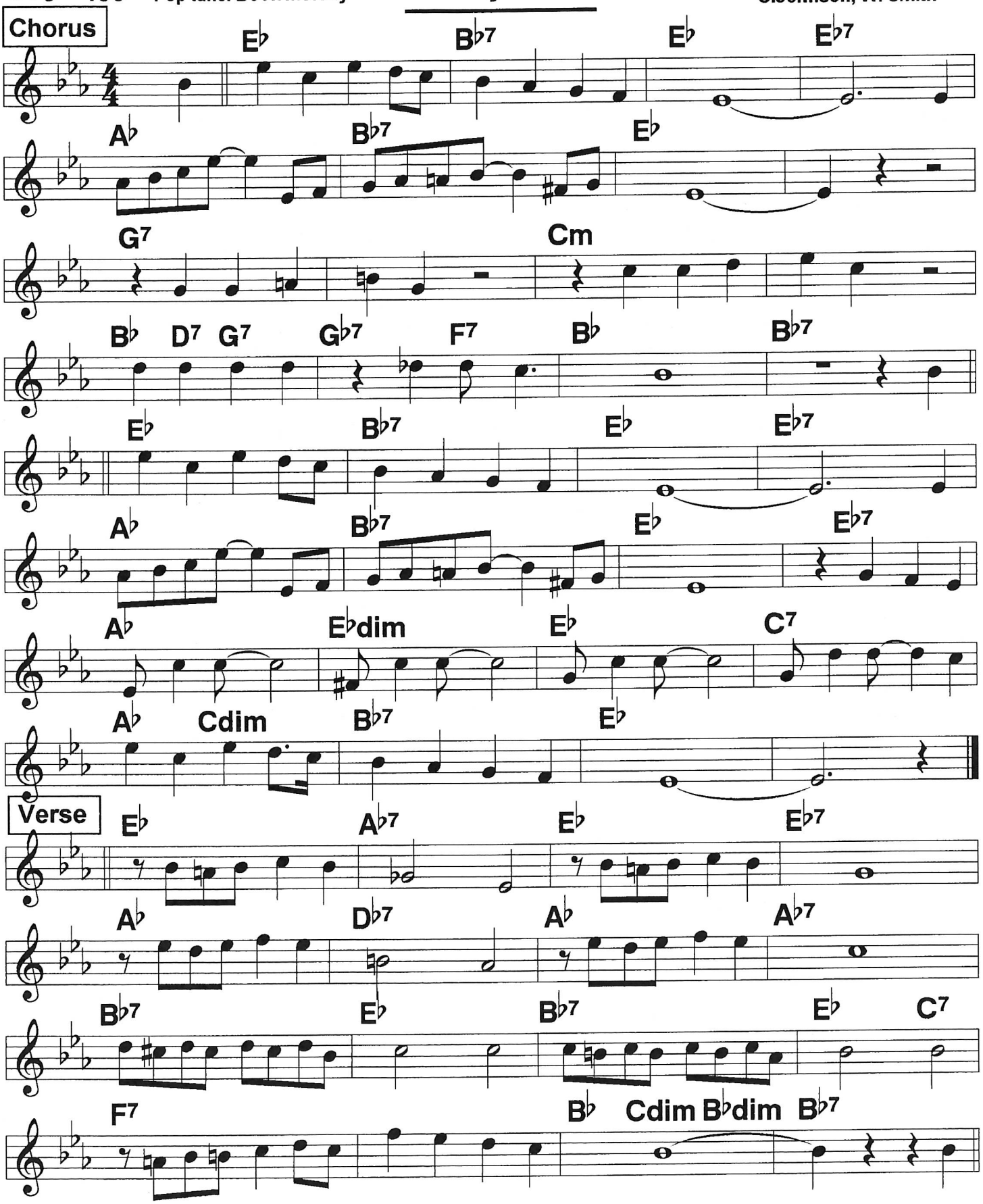
From 1/18/52 record, Bechet w/Claude Luter Orch. Sheet music is Ab. Some decorations omitted to clarify melody. Phrasing differs between the 2 choruses

Light 4/4

c. Bechet, 1952

I'm Going Away To Wear You

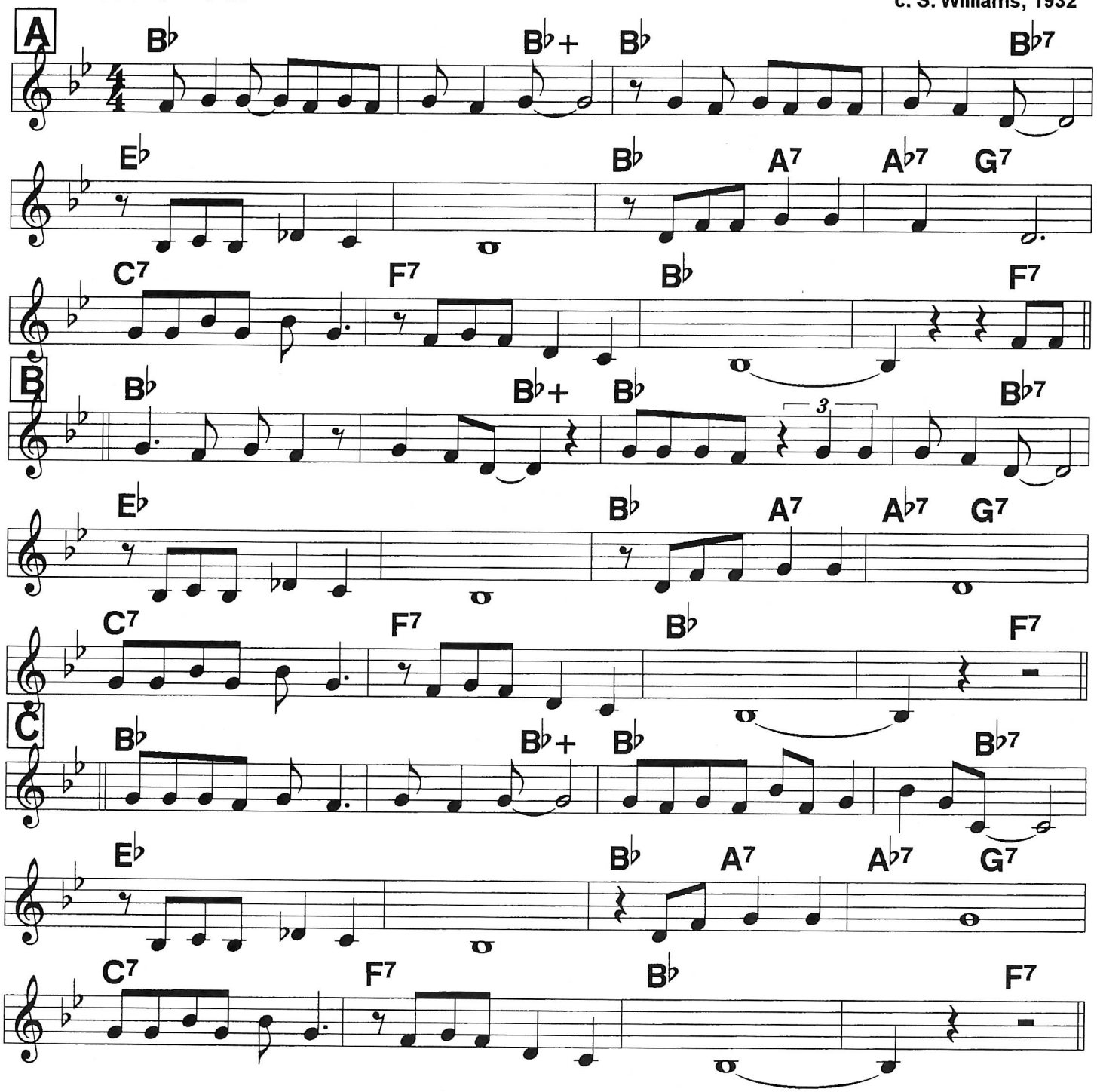
Off My Mind

4/4 ♩ = 190 Pop tune. Book melody

King Oliver '23; L.Smith, ClJohnson, W. Smith

I'm Wild About That Thing

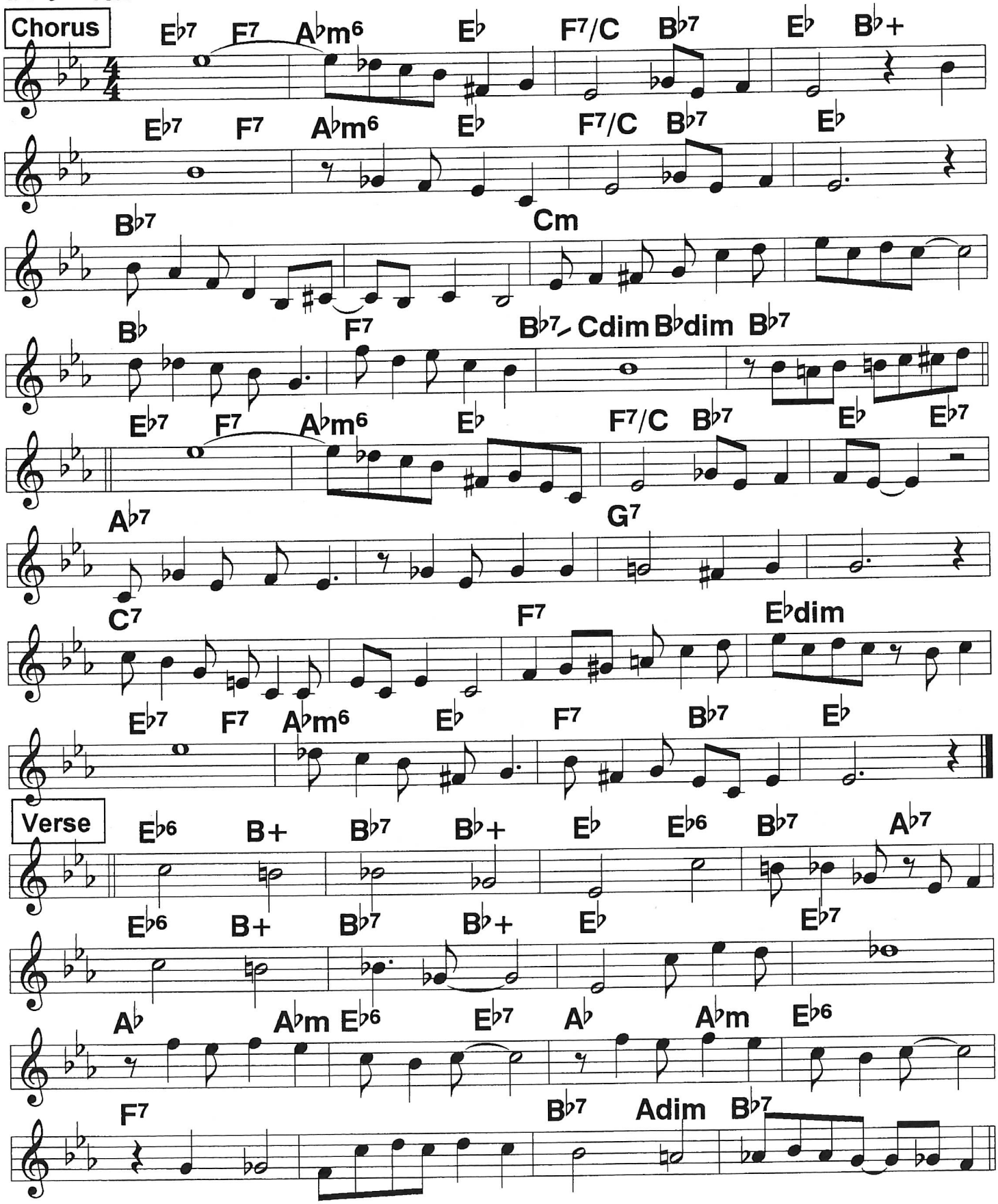
From 5/8/29 BS record, which has 5-7 verses

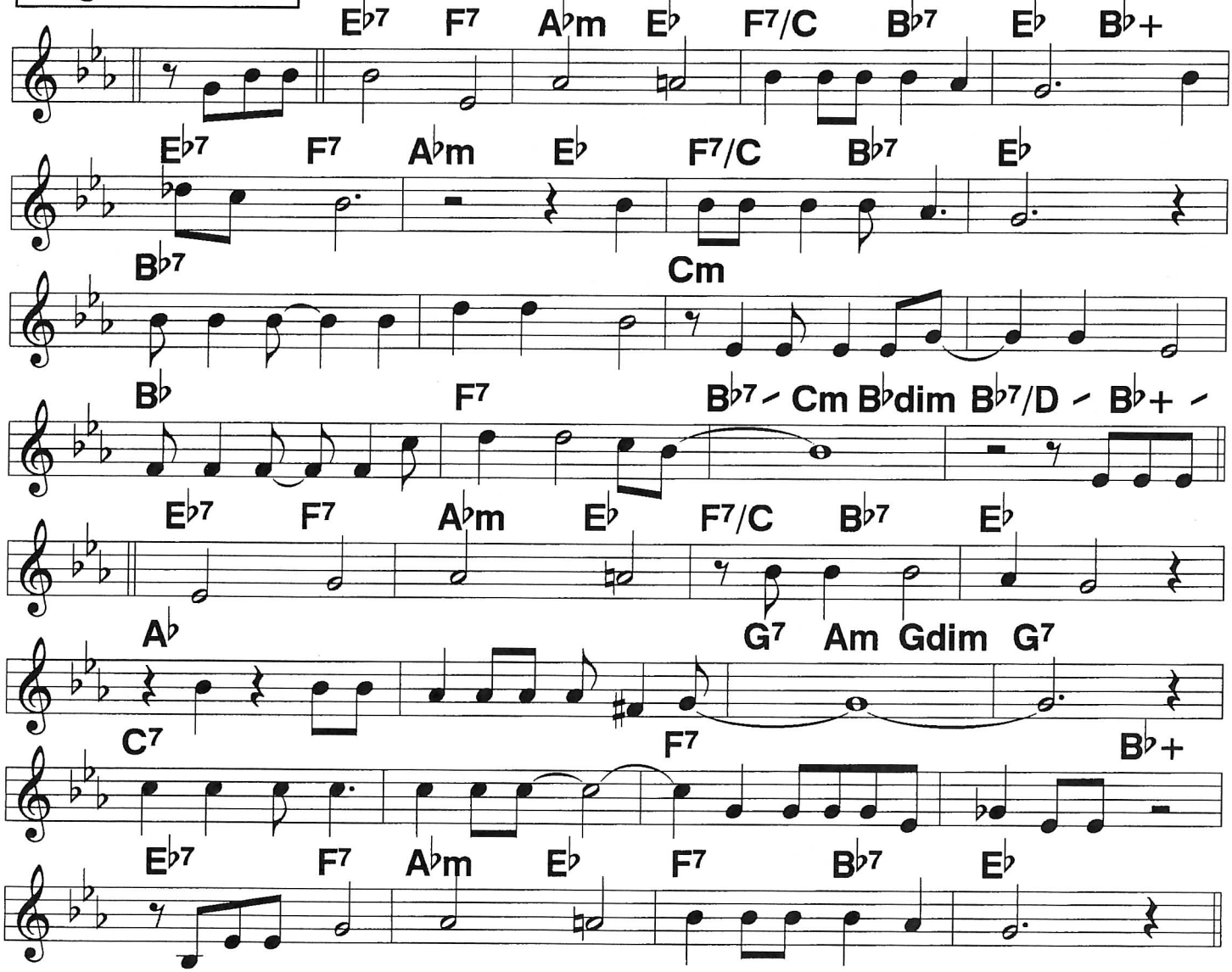
4/4 2-beat ♩ = 142

Bessie Smith;
c. S. Williams, 1932

I'm Gonna Stomp Mr. Henry Lee (1)

Adapted from the Eddie Condon Hot Shots record of 2/8/29

c. Jack Teagarden, 1929

4/4 ♩ = 182

I'm Gonna Stomp Mr. Henry Lee (2)

Teagarden vocal

(I'm gonna)Stomp,/stomp,/ stomp,/ stomp,/
stomp Mister Henry Lee.// And
When I stomp,// |that tune won't let me be./// ///|
When they play that low down bass,/ get the fever in my face,/
I just shake like a leaf on/ a tree./// ||I wanna

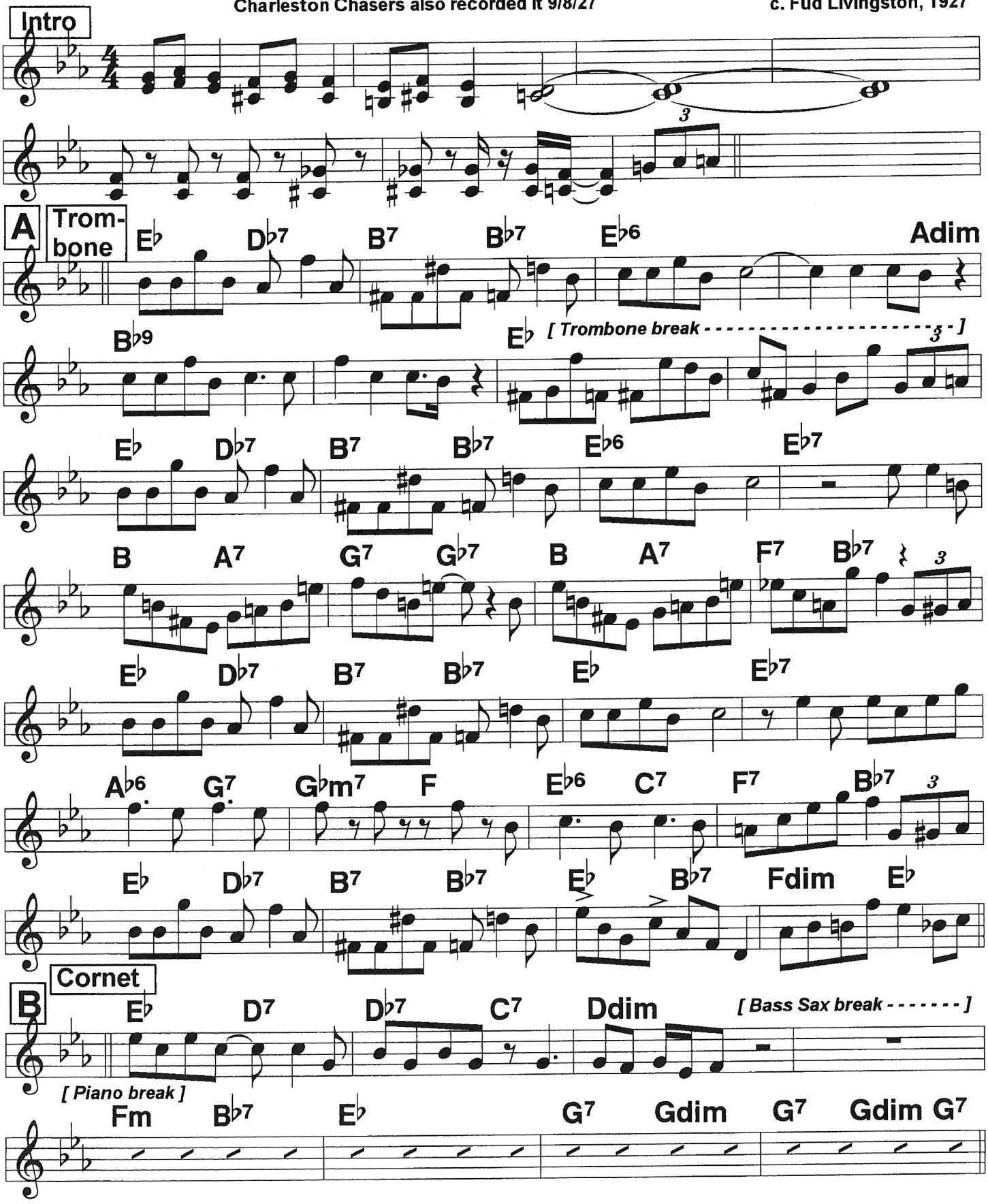
Stomp,/ stomp,/ stomp,/ stomp,/ when they play/ that swing./|
|That's what I need/ more than any- thing./// ///|
When that jazz band, they begin,/
/that's on me like a quart of gin, I'm gonna
Stomp,/stomp,/ stomp,/ stomp,/ stomp Mister Henry Lee.///|

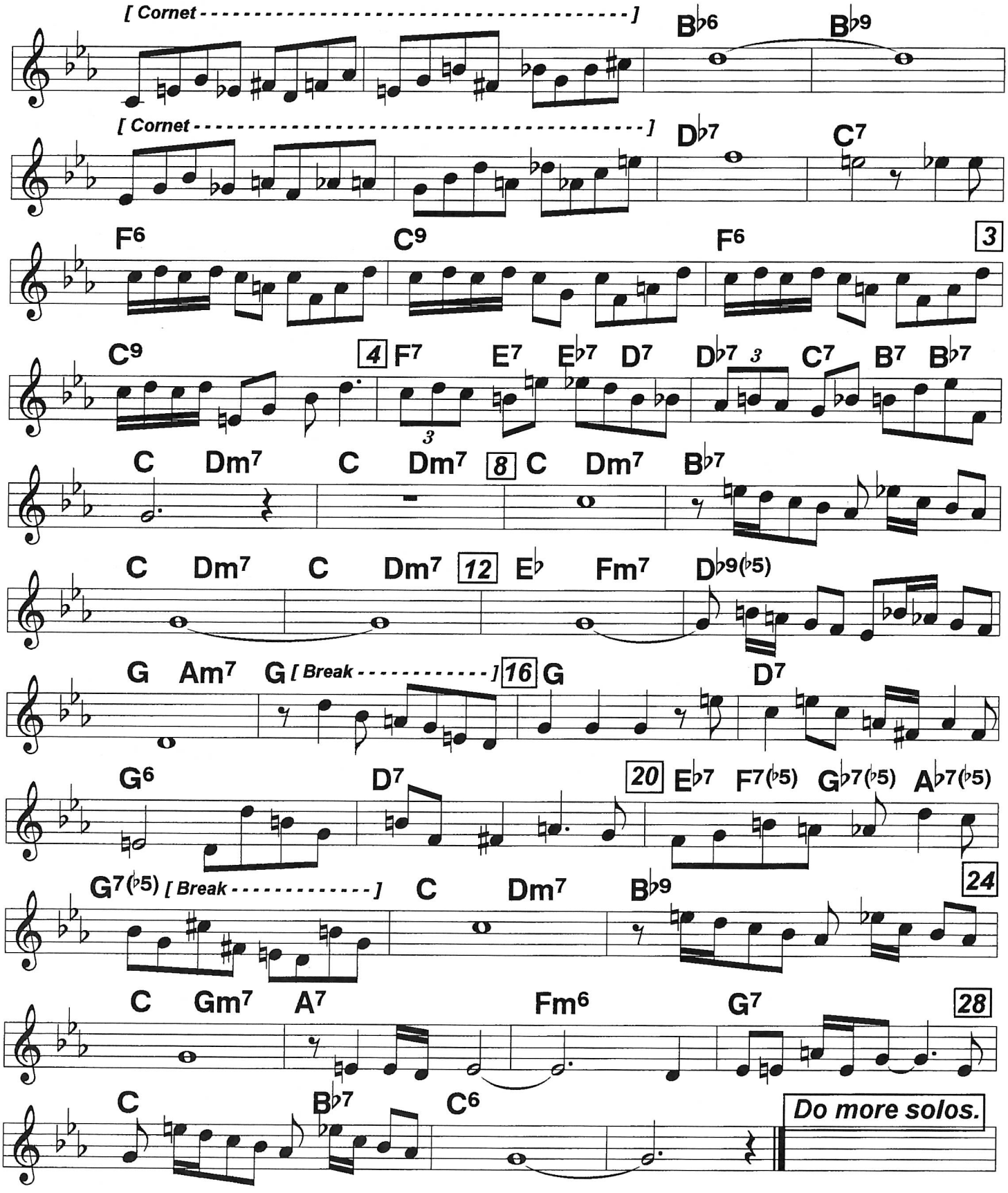
Routine: Verse Chorus, solos on C, (Verse?) Vocal, solo, C melody, C jam

Imagination (1)

2-beat ♩ = 116

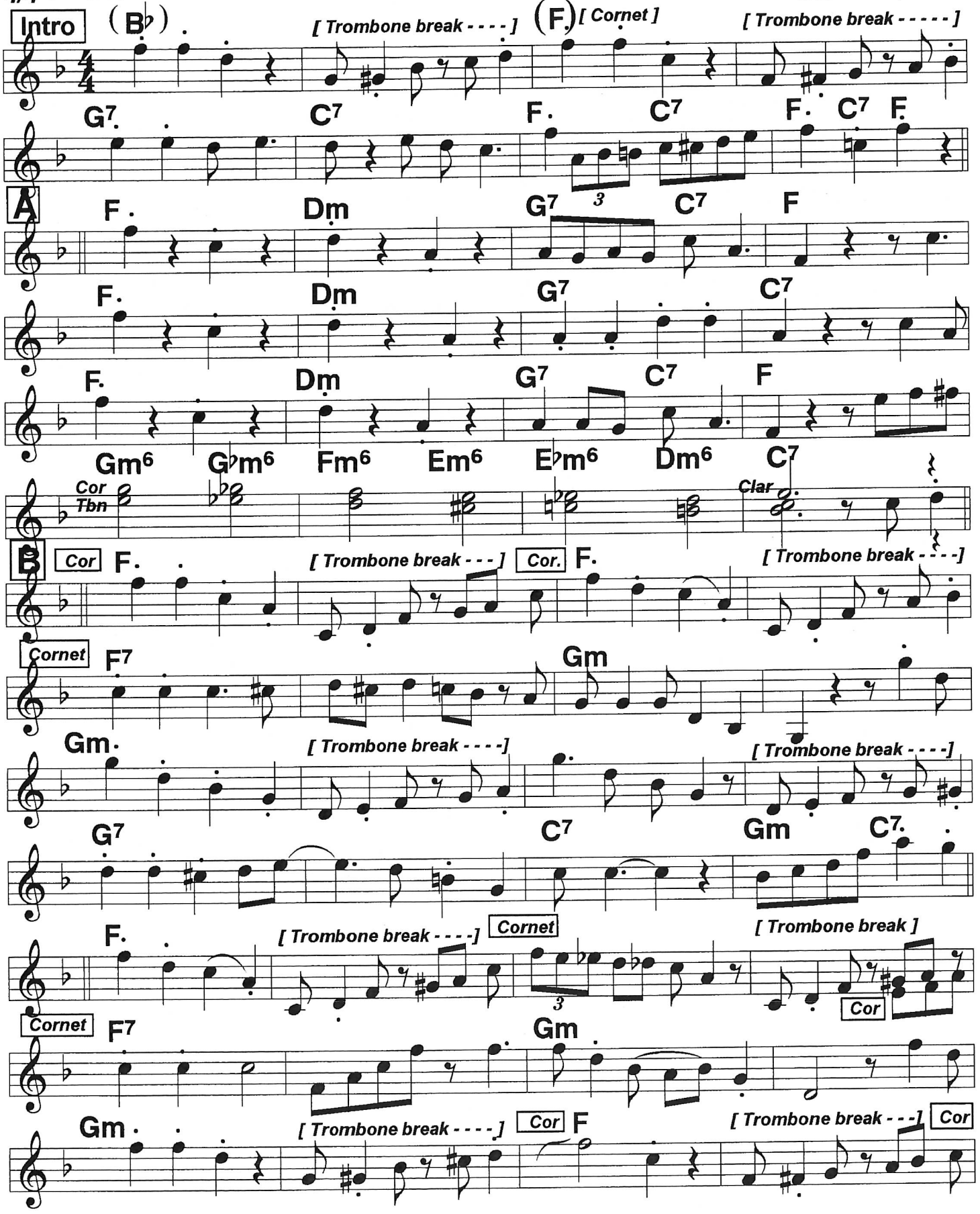
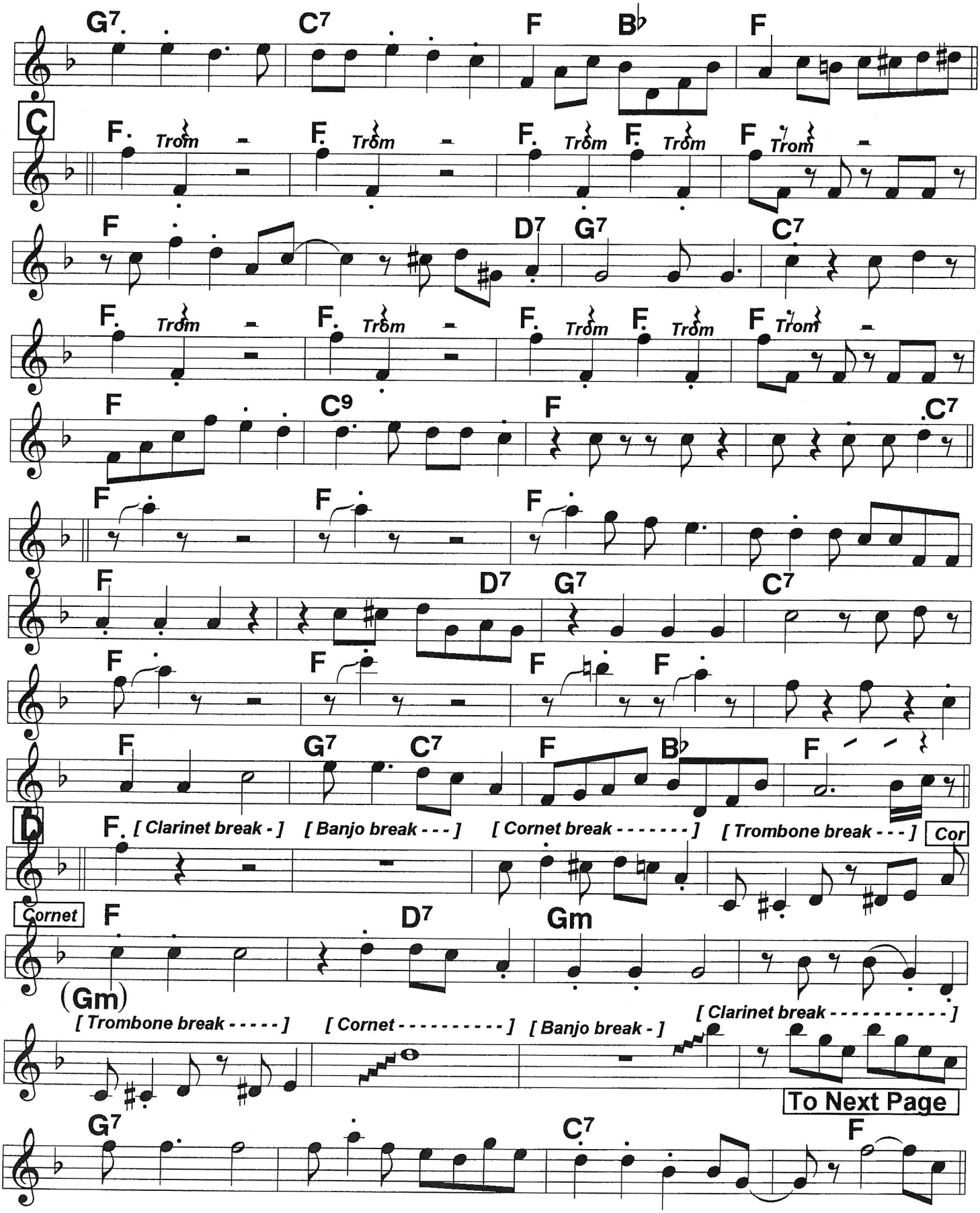
Trombonist Miff Mole's Molers record w/Red Nichols, 8/30/27.
Charleston Chasers also recorded it 9/8/27

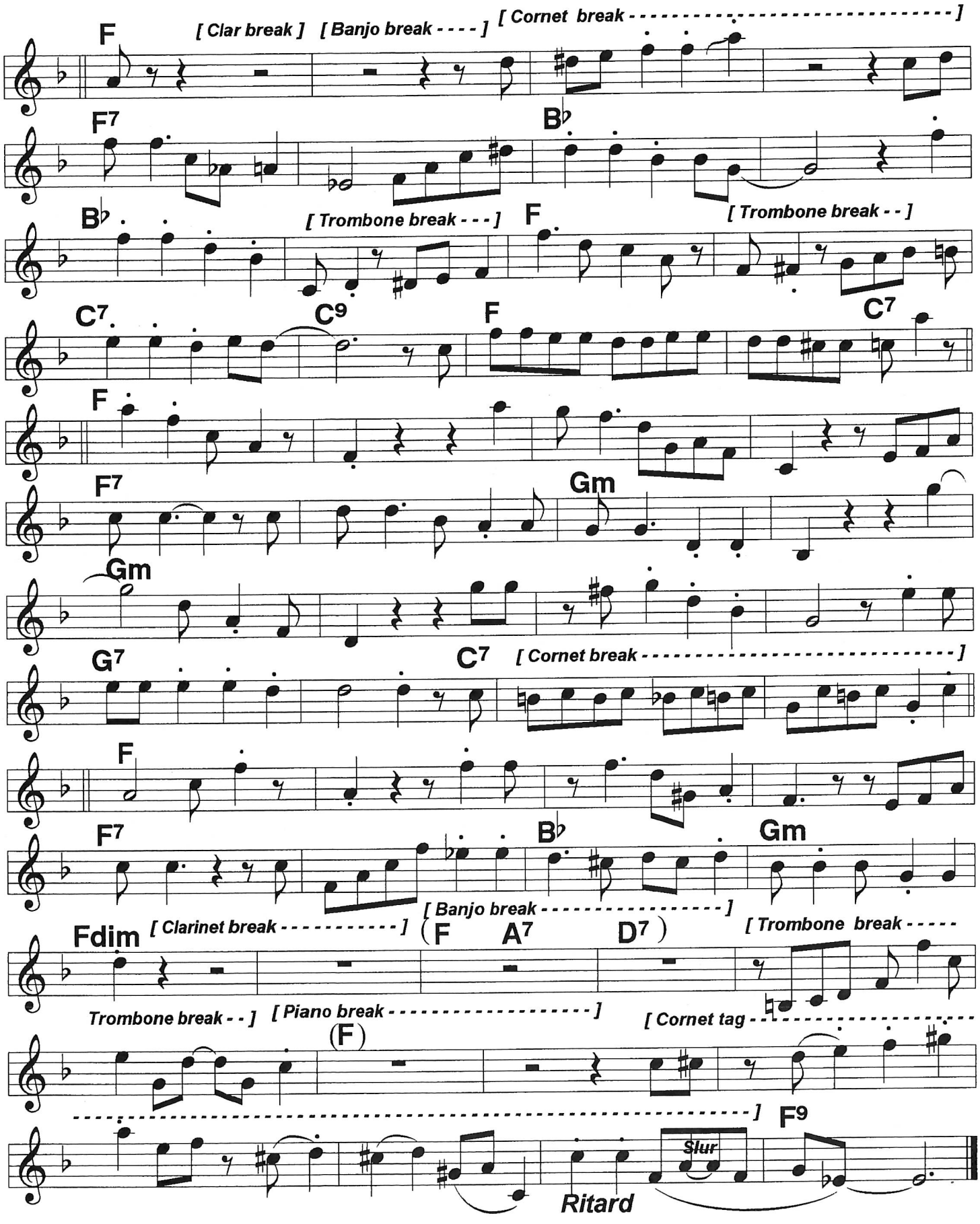
c. Fud Livingston, 1927

Intro
A
Trom-
bone
E♭ D♭7 B7 B♭7 E♭6 Adim
B♭9 E♭ [Trombone break - - -

Imagination (2)

[Cornet - - -

Jazz Lips (1)

Hot 5 '26'
c. Lil Hardin, 1926

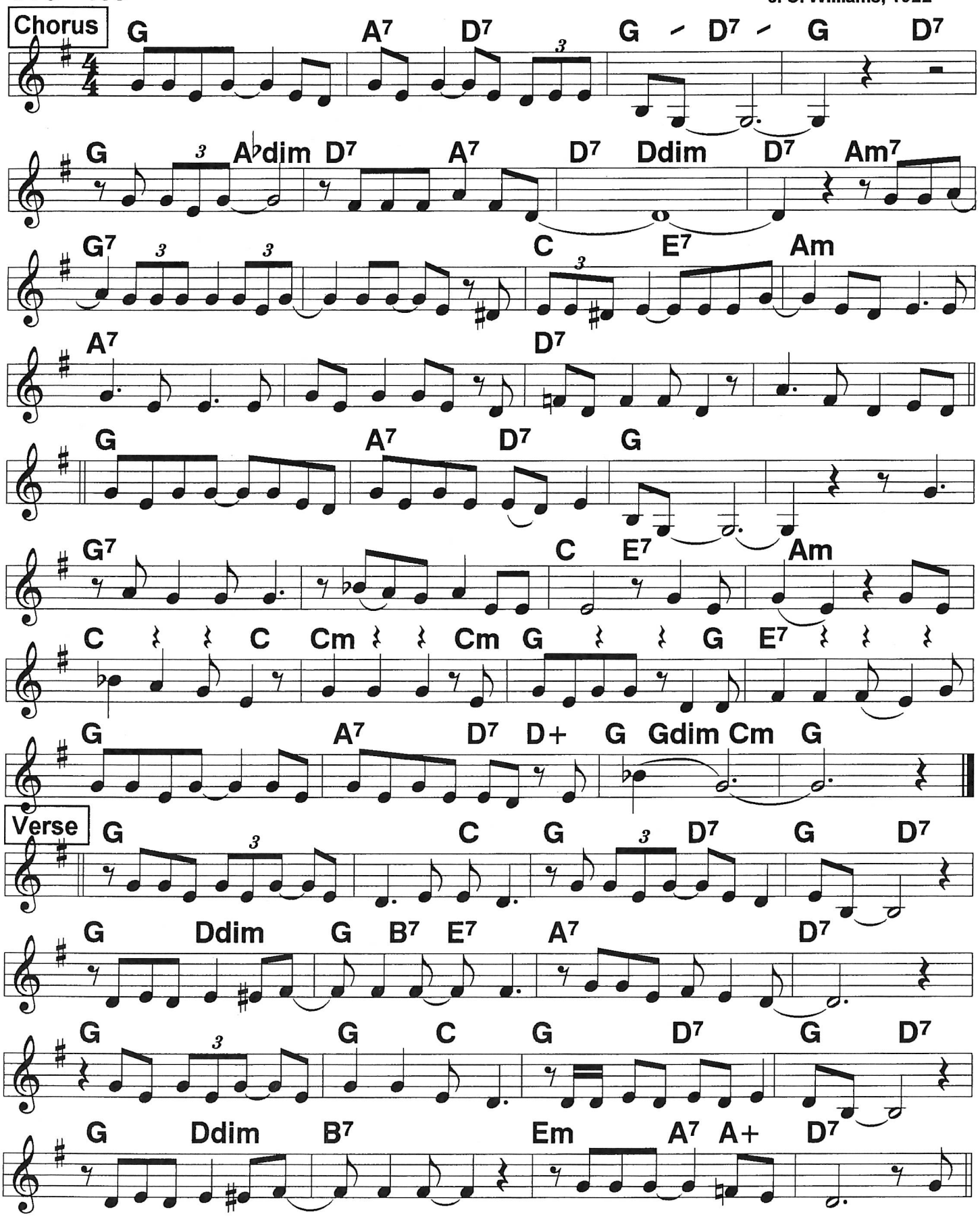
4/4 ♩ = 213

Jazz Lips (2)

G7
C7
F
B♭
F
C
F. Trom
F. Trom
F. Trom
F. Trom
F Trom
F
D7
G7
C7
F. Trom
F. Trom
F. Trom
F. Trom
F Trom
F
C9
F
C7
F
F
F
F
D7
G7
C7
F
F
F
F
F
G7
C7
F
B♭
F
D
F. [Clarinet break -] [Banjo break - - -] [Cornet break - - - - - - -] [Trombone break - - -]
Cor
Cornet
F
D7
Gm
(Gm)
[Trombone break - - - - -]
[Cornet - - - - - - - - - -]
[Banjo break -]
[Clarinet break - - - - - - - - - -]
To Next Page
G7
C7
F

Jazz Lips (3)

F
[Clar break]
[Banjo break - - - -]
[Cornet break - - - -

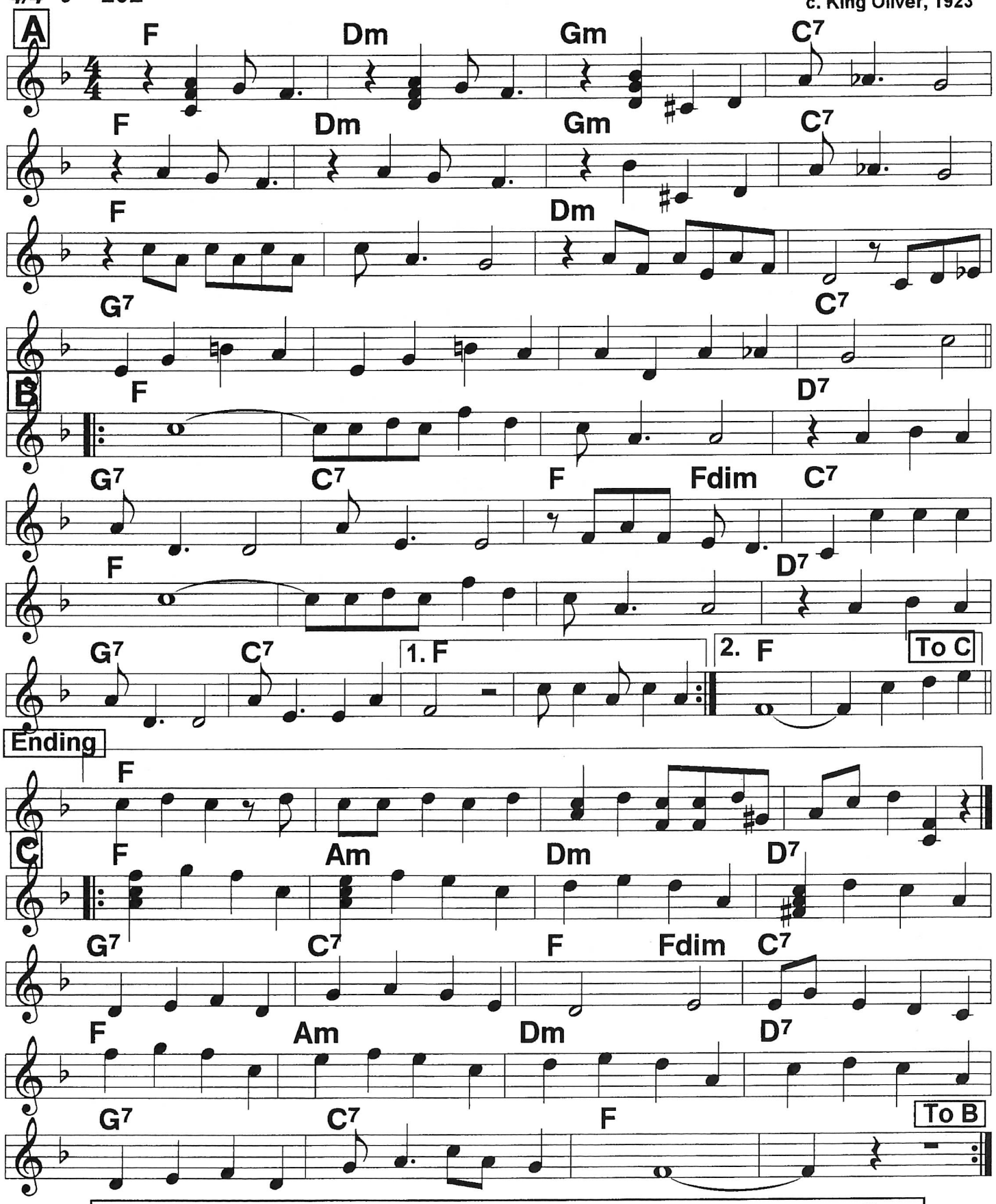
I've Got What It Takes

From 5/15/29 record

Bessie Smith, '29;
c. C. Williams, 1922

4/4 ♩ = 106

Just Gone

Melody from copyright sheet; record varies mainly in phrasing, stylistic

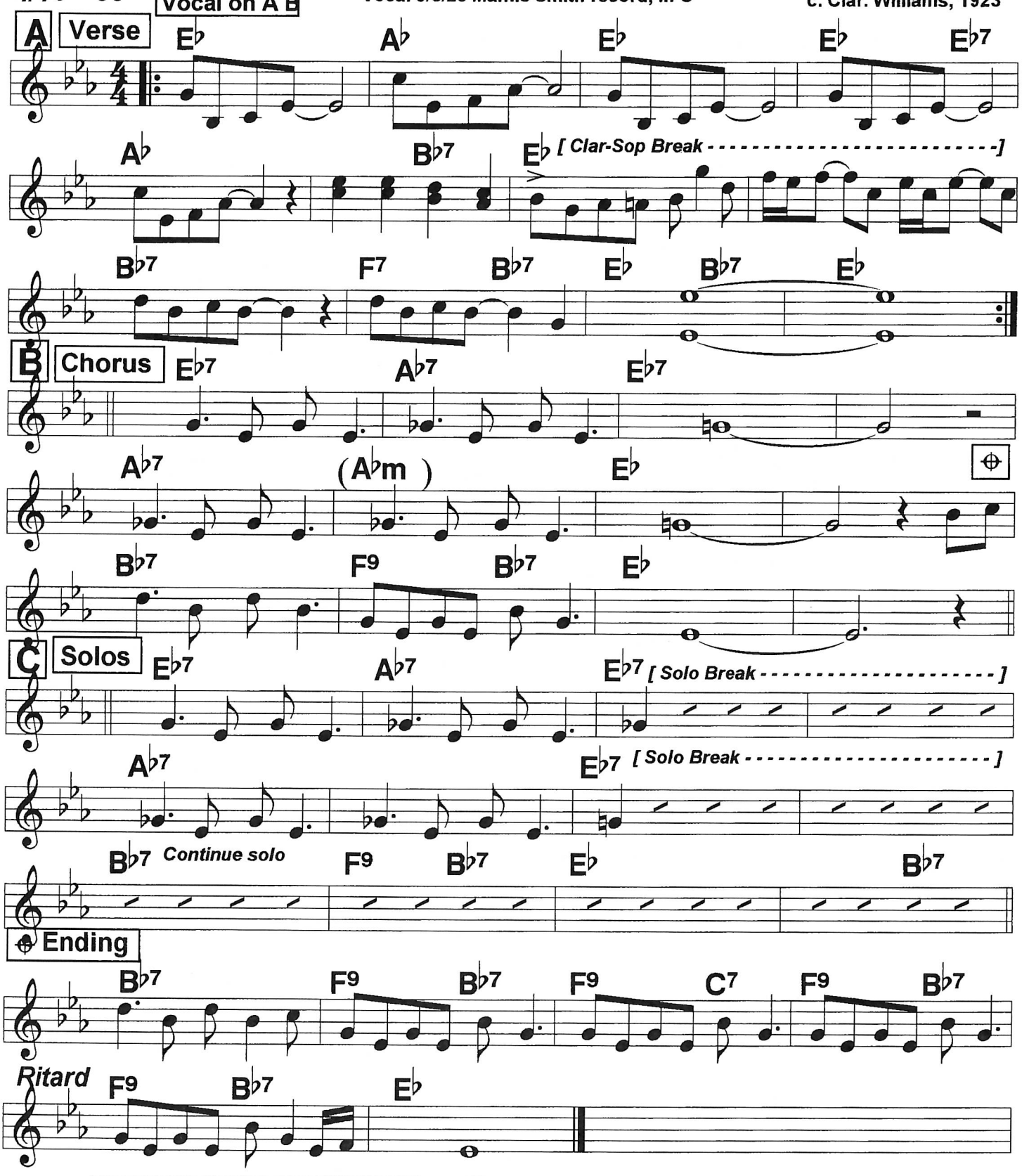
c. King Oliver, 1923

Routine: A, B B, C C, B B B, [optional: solos on B, (C) B B] Ending

Kansas City Man Blues

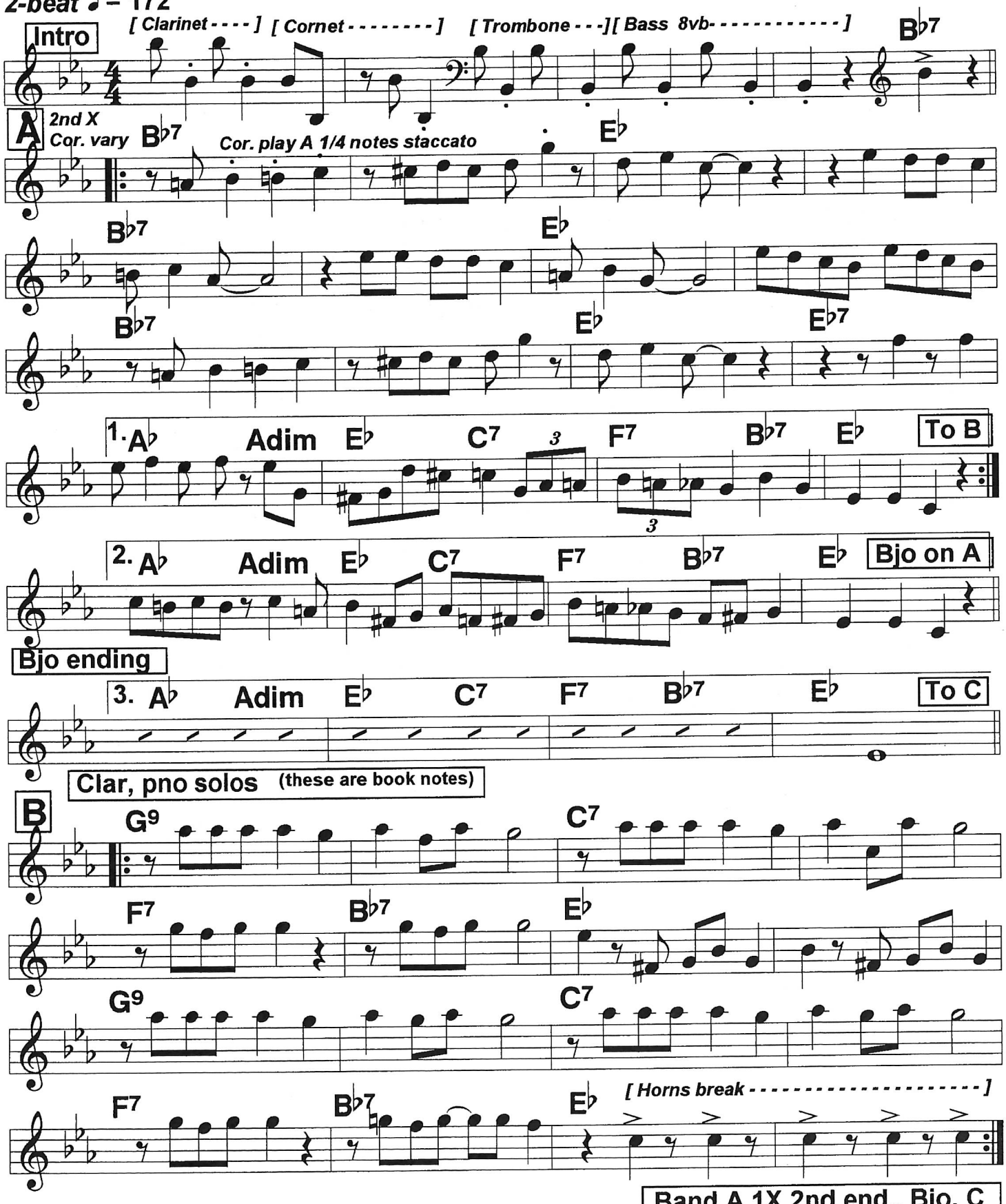
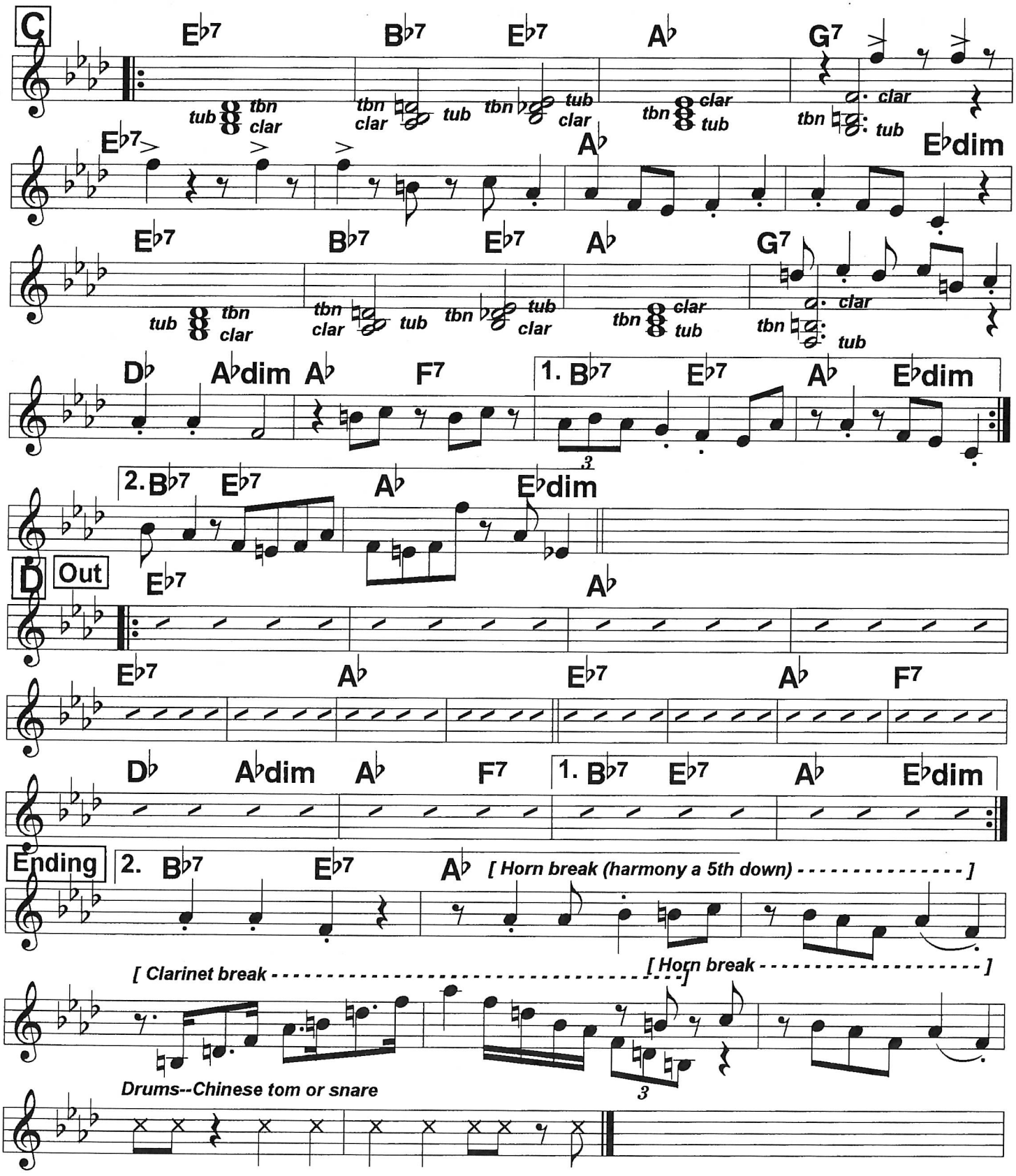
Vocal 8/5/23 Mamie Smith record, in C

Bechet, 7/30/23;
c. Clar. Williams, 1923

4/4 ♩ = 90

Vocal on A B

Routine: A A, B, solos on C 1 or 2 X, jam B 2-3 X, optional ending.
The ending is the "West Coast" ending.

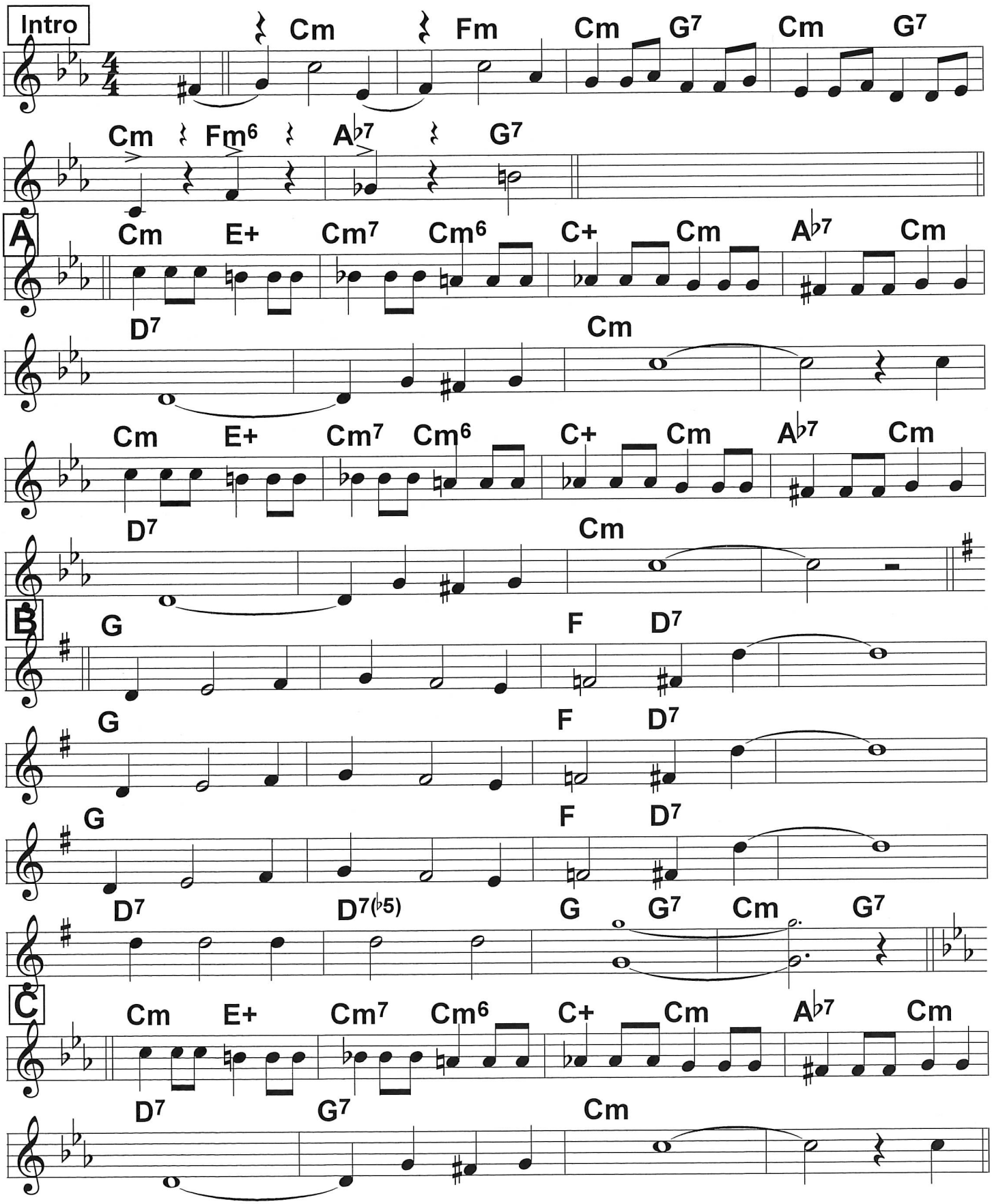
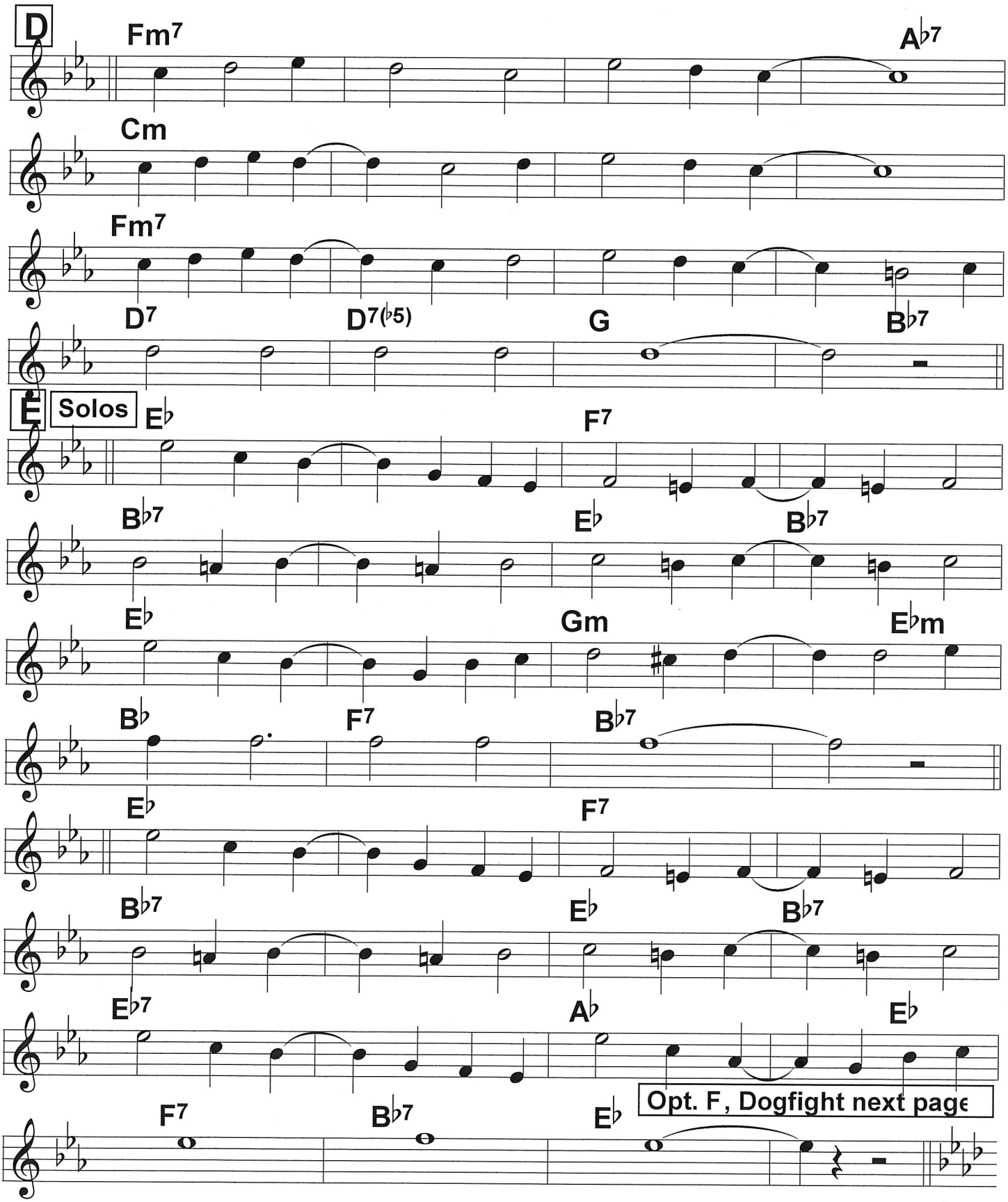
Kansas City Stomp (1)

c. J. R. Morton, 1923

Kansas City Stomp (2)

C
E♭7 B♭7 E♭7 A♭ G7
tub tbn clar
tbn clar tub
tbn tub clar
tbn clar tub
tbn clar
E♭7 A♭ E♭dim
E♭7 B♭7 E♭7 A♭ G7
D♭ A♭dim A♭ F7 1. B♭7 E♭7 A♭ E♭dim
2. B♭7 E♭7 A♭ E♭dim
D Out
E♭7 A♭
E♭7 A♭ E♭7 A♭ F7
D♭ A♭dim A♭ F7 1. B♭7 E♭7 A♭ E♭dim
Ending 2. B♭7 E♭7 A♭ [Horn break (harmony a 5th down) - - - - - - - - - - - - - - -]
[Clarinet break - - - - - - - - - - - - - - -

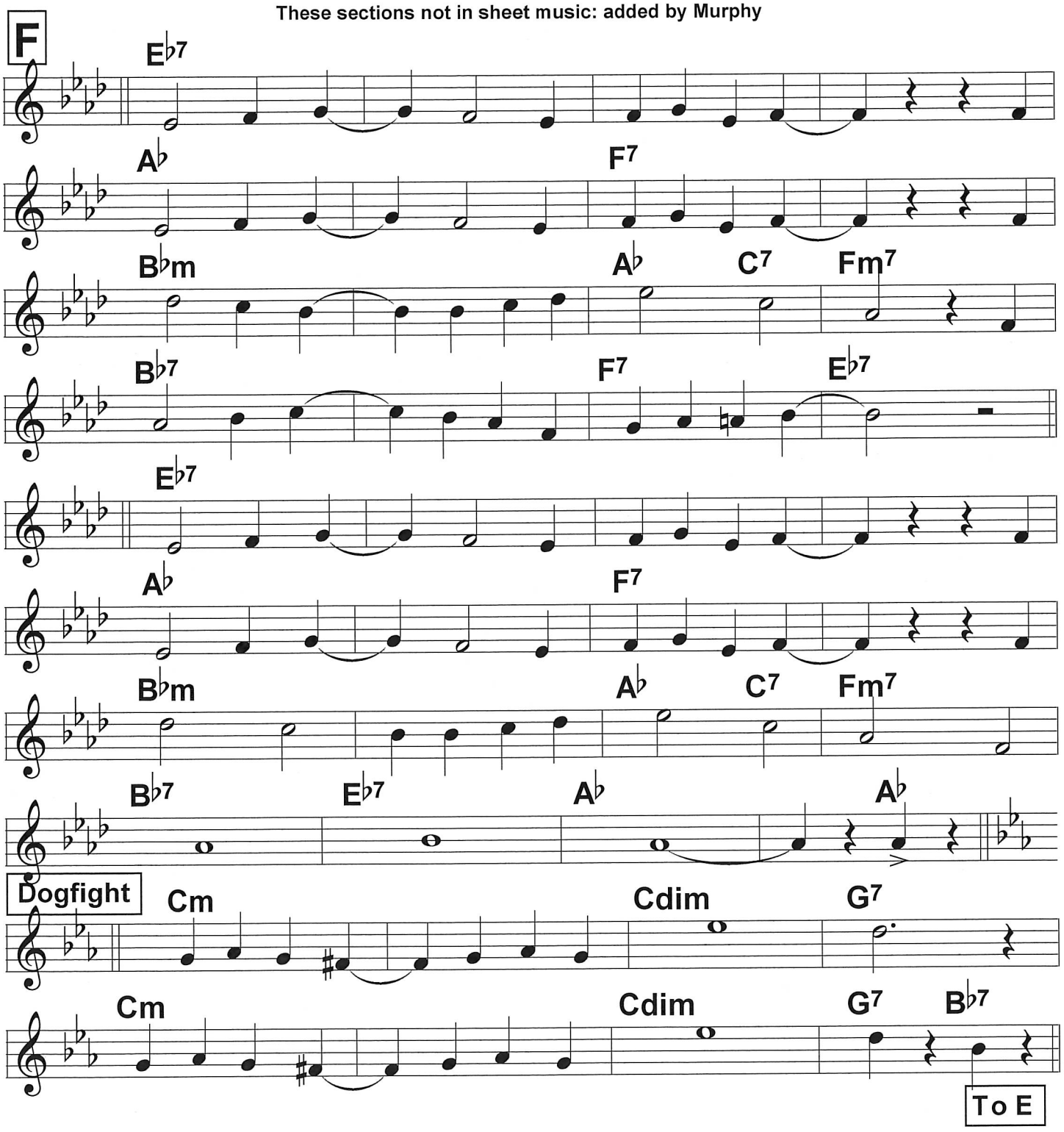
King Chanticleer (1)

2-beat ♩ = 224

West Coast standard; this is Murphy's arr., incl. the Intro

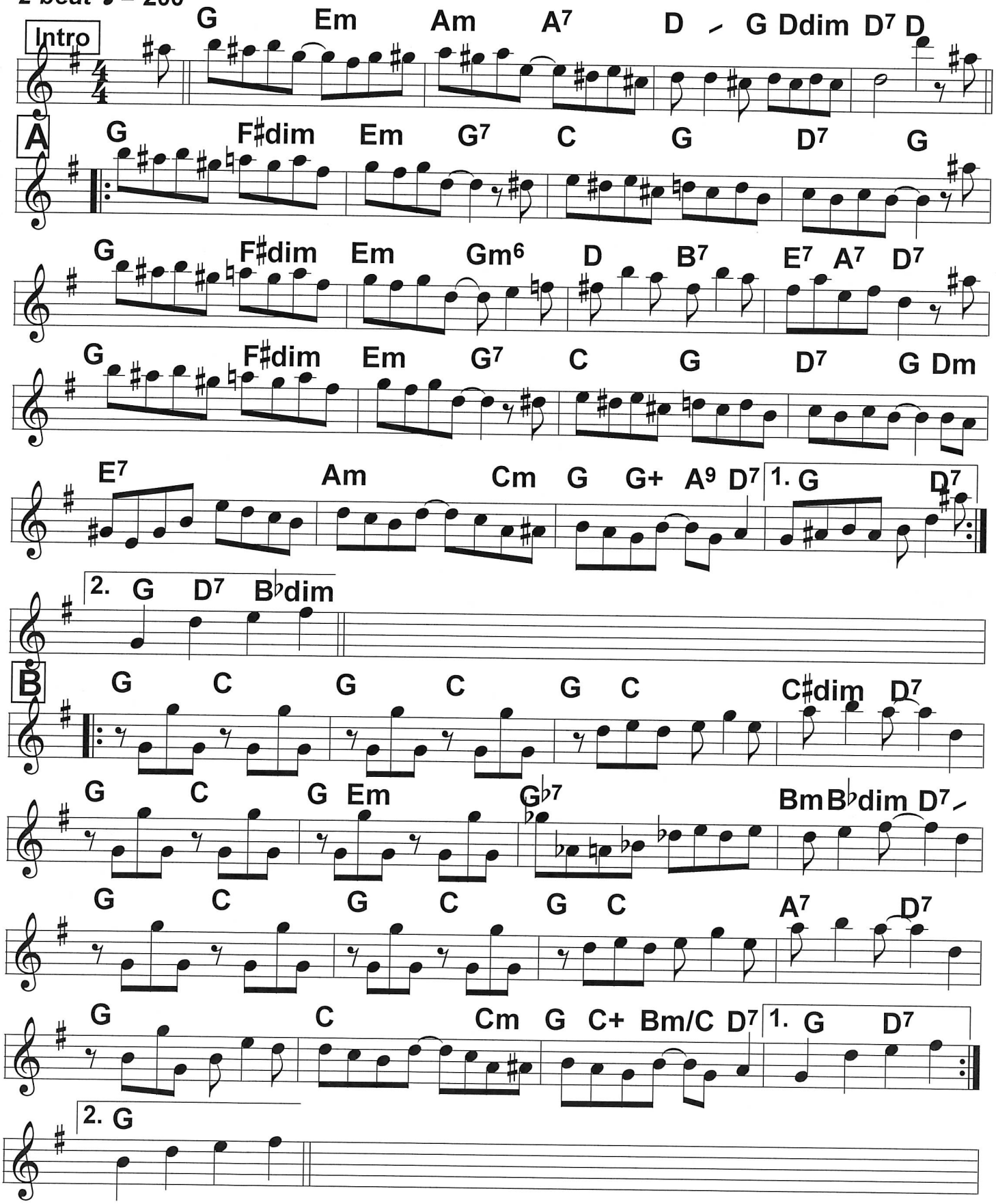
Yerba Buena, Turk
Murphy; c. N. Ayer, 1910

King Chanticleer (2)

Routine: (Intro) A B C D E, Solos on E, E 1 or 2 X out

King Chanticleer (3)

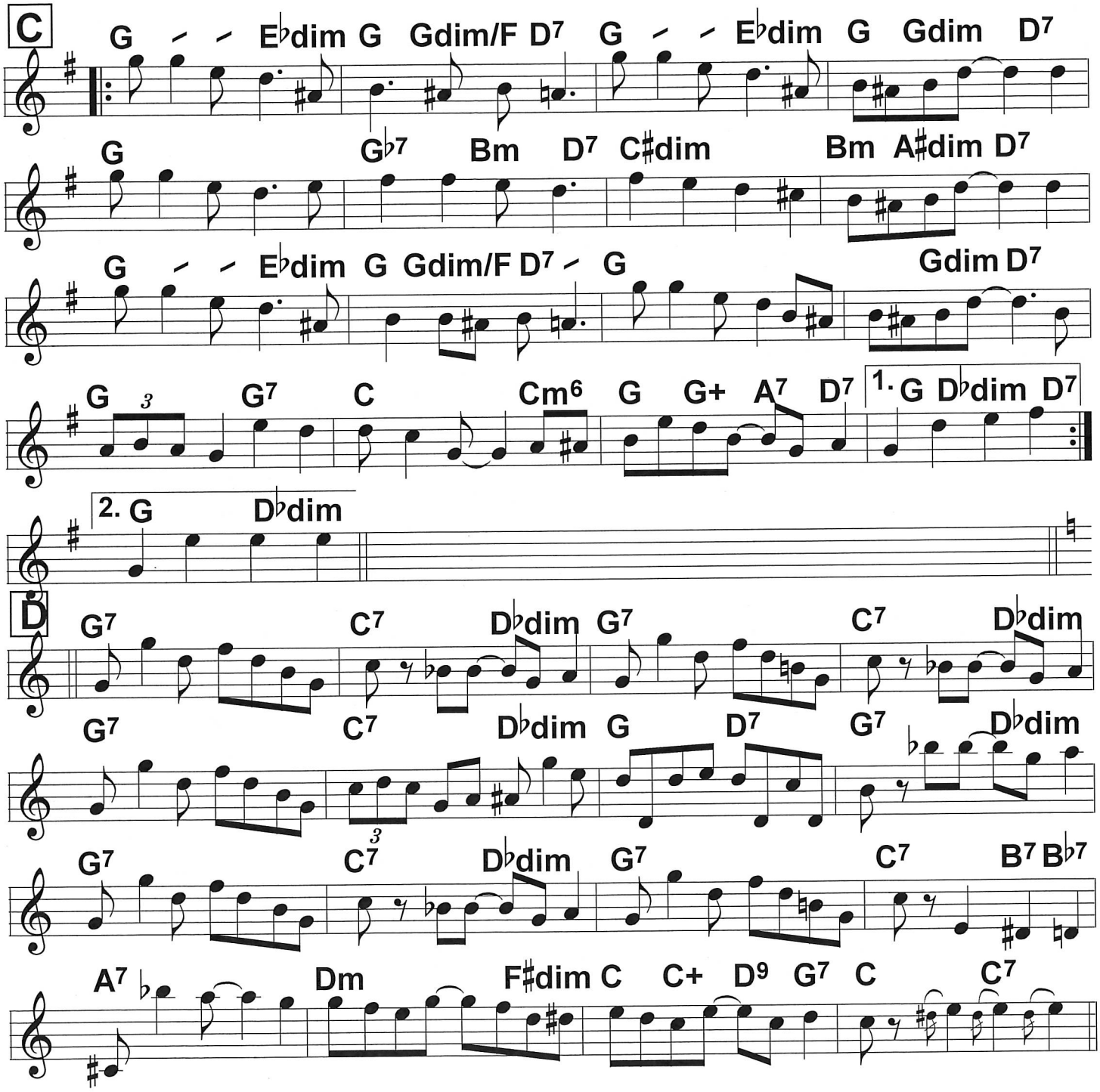
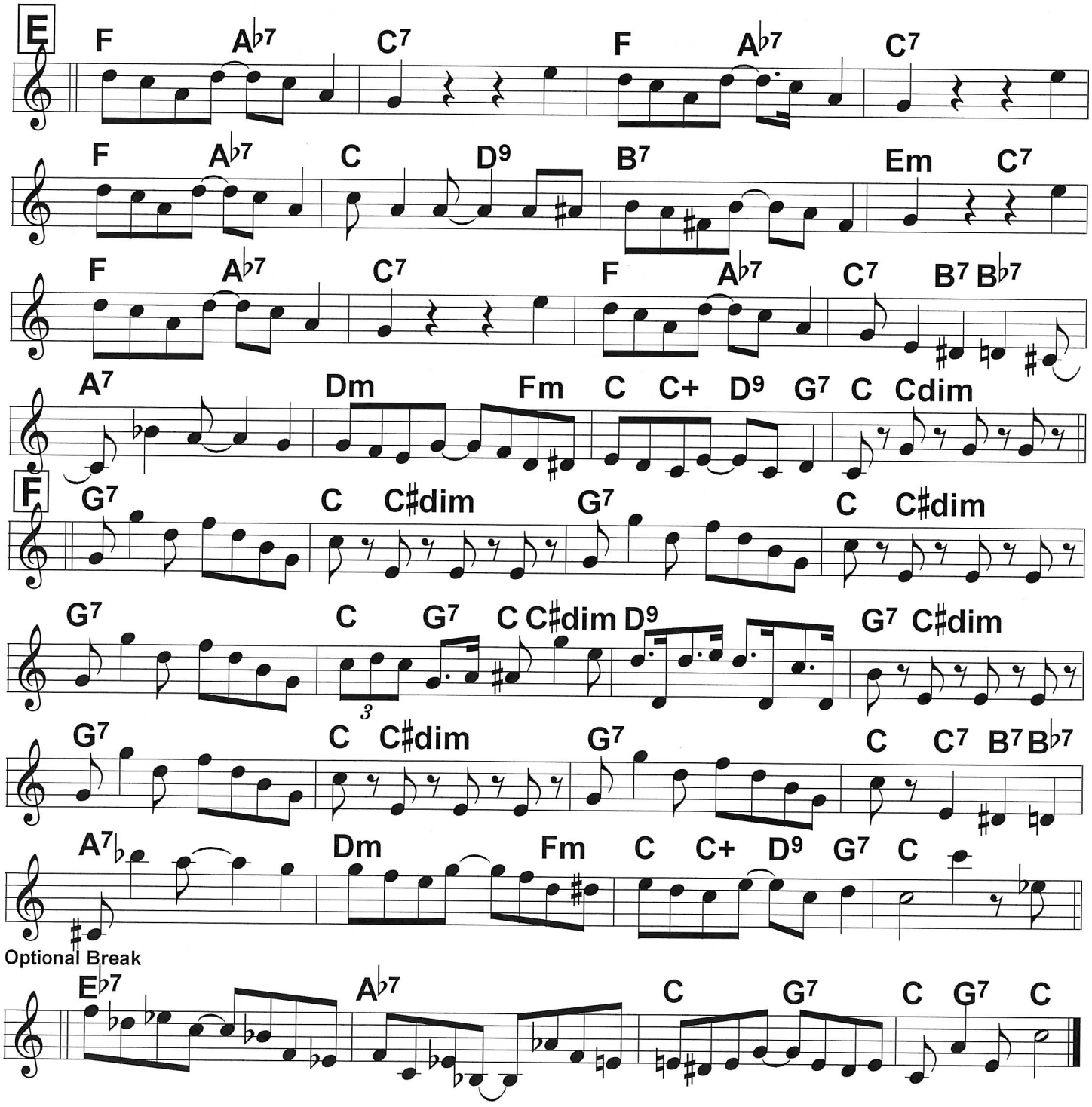
These sections not in sheet music: added by Murphy

These 2 sections are optional. I don't think F adds much, unless you want to extend the tune. The dogfart is useful, say, after the solos before the out choruses on E. F might be a softish prelude before the climactic out choruses.

Carolina Shout (1)

2-beat ♩ = 200 Swing 8th notes

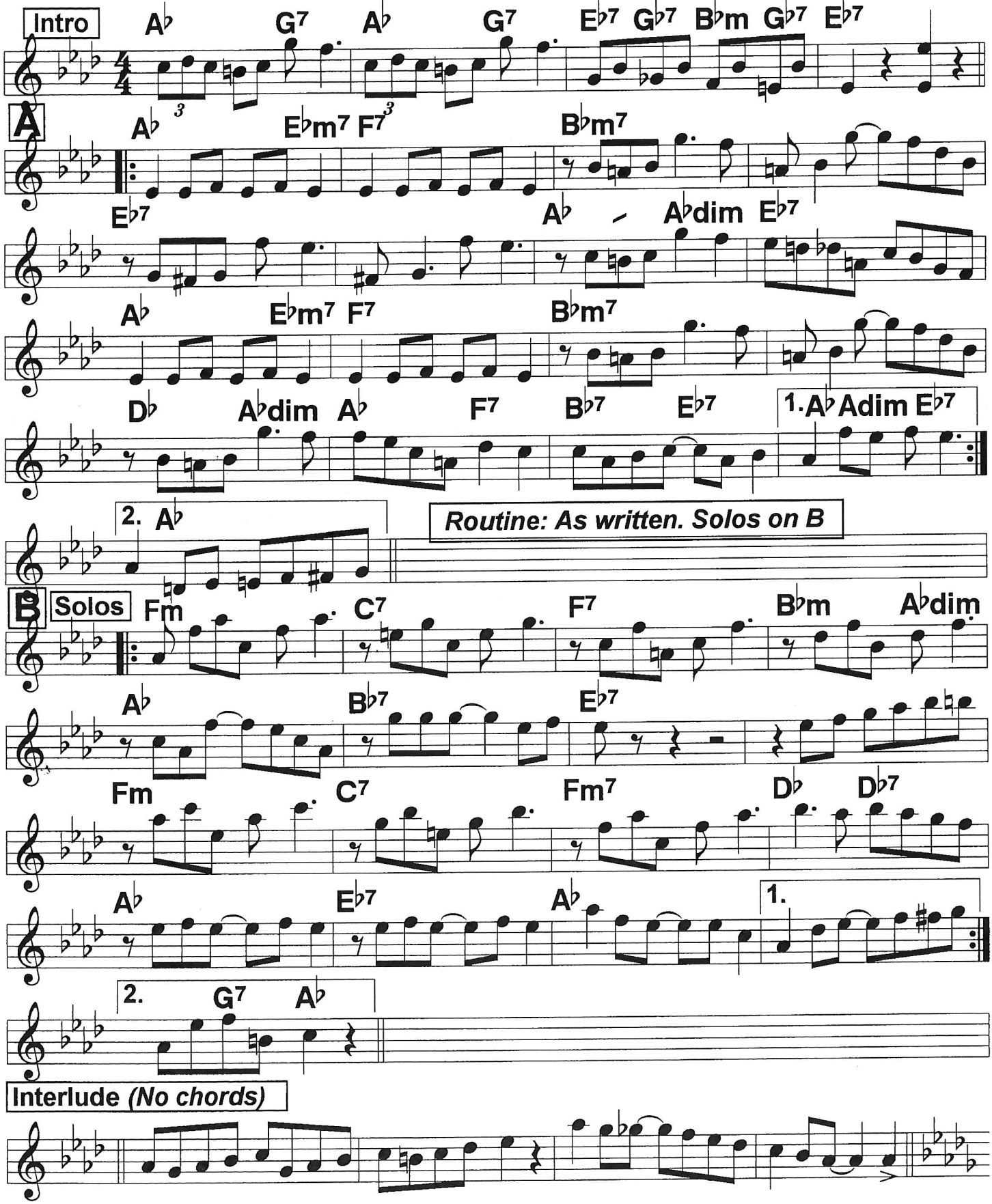
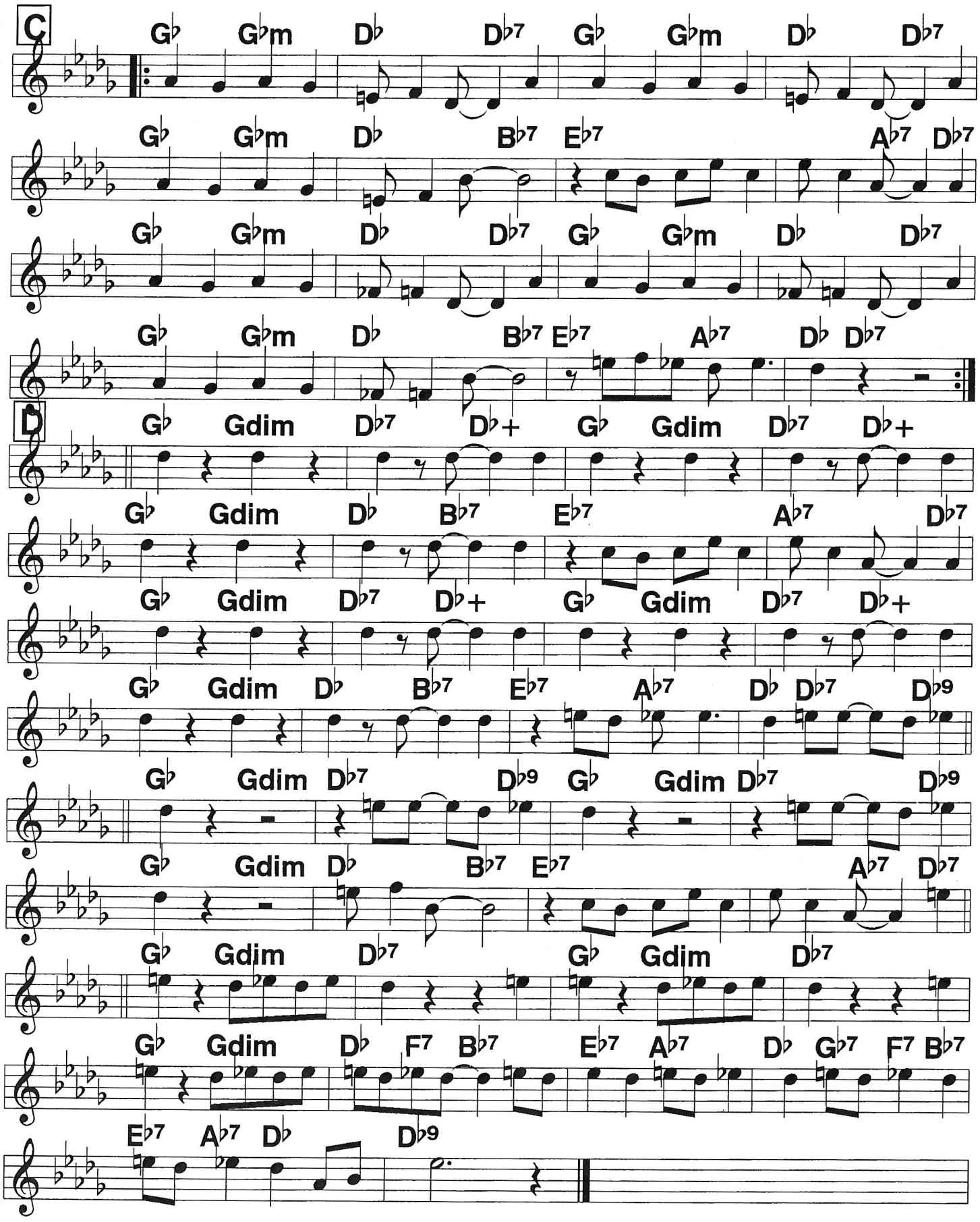
c. James P. Johnson, 1926

87a

Carolina Shout (2)

This is a piano solo; the sheet was made by John Farrell from his transcription of Johnson's QRS piano roll

Carolina Shout (3)

King Porter Stomp (1)

No standard record version. Adapted from the piano sheet music.
JRM's piano solo is fine for play-along; dogfight notes vary.

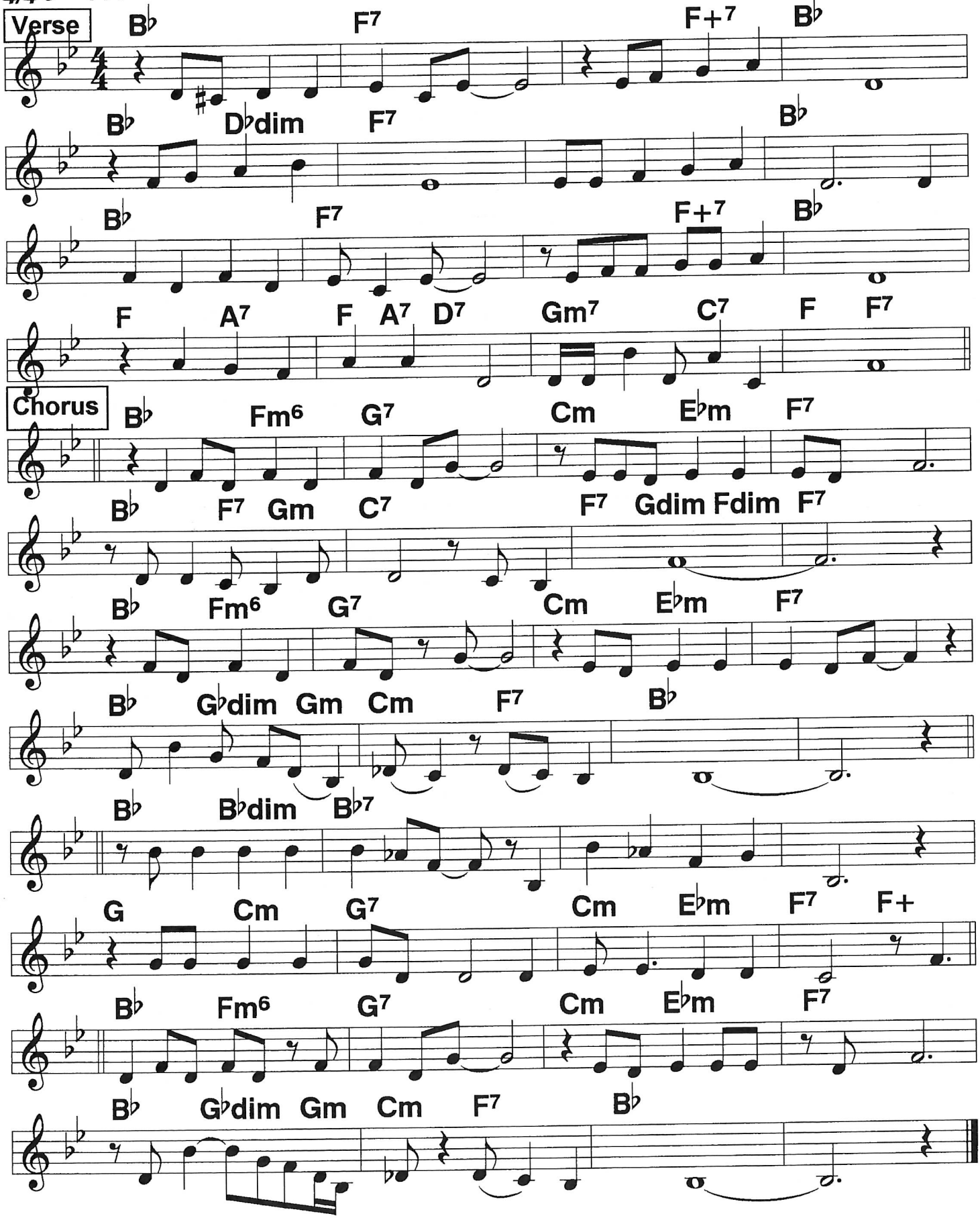
c. J. R. Morton, 1924

4/4 ♩ = 172

King Porter Stomp (2)

89

Kitchen Man

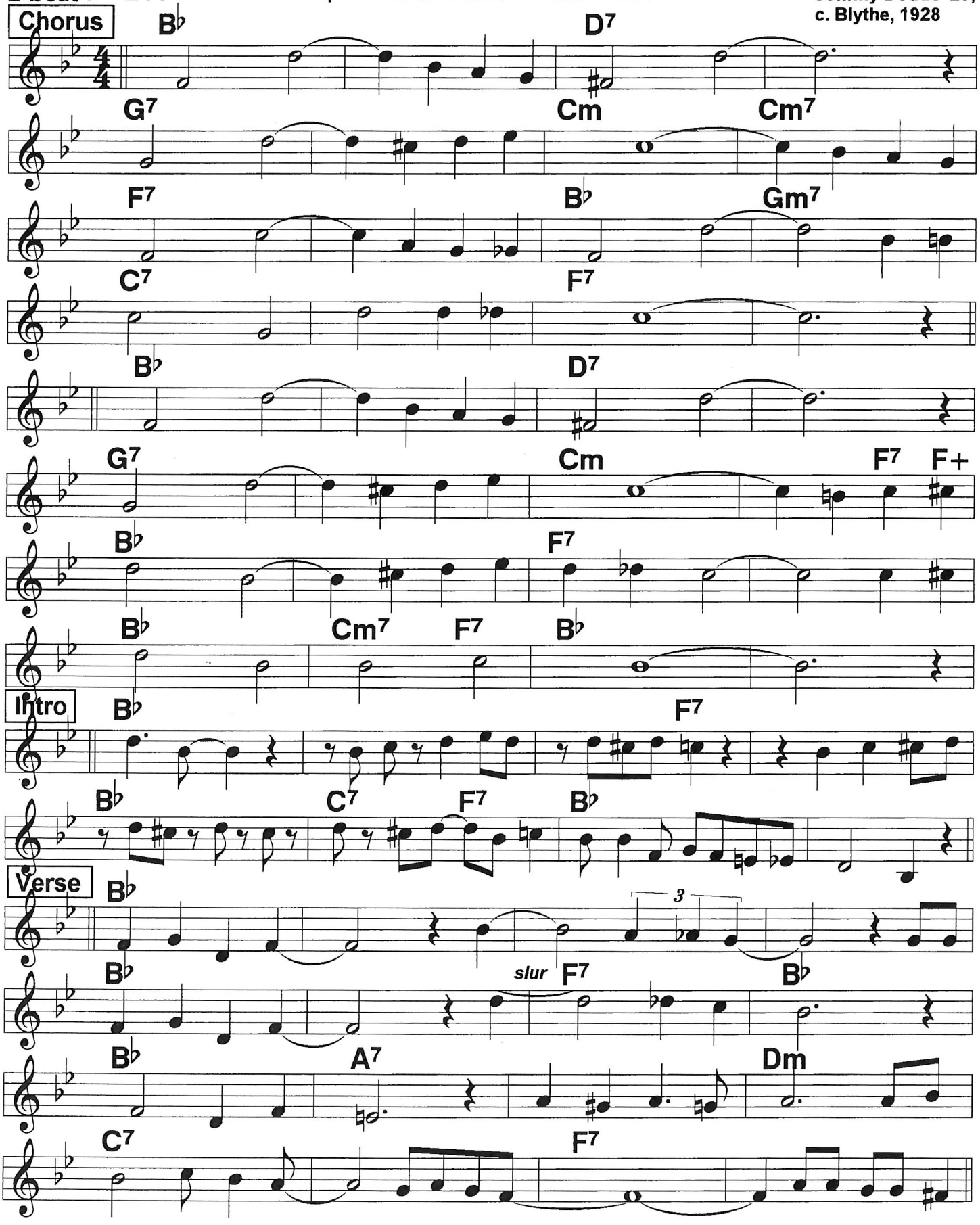
From 5/8/29 record

Bessie Smith;
c. Belledna, Razaf, 1928

4/4 ♩ = 114

Lady Love

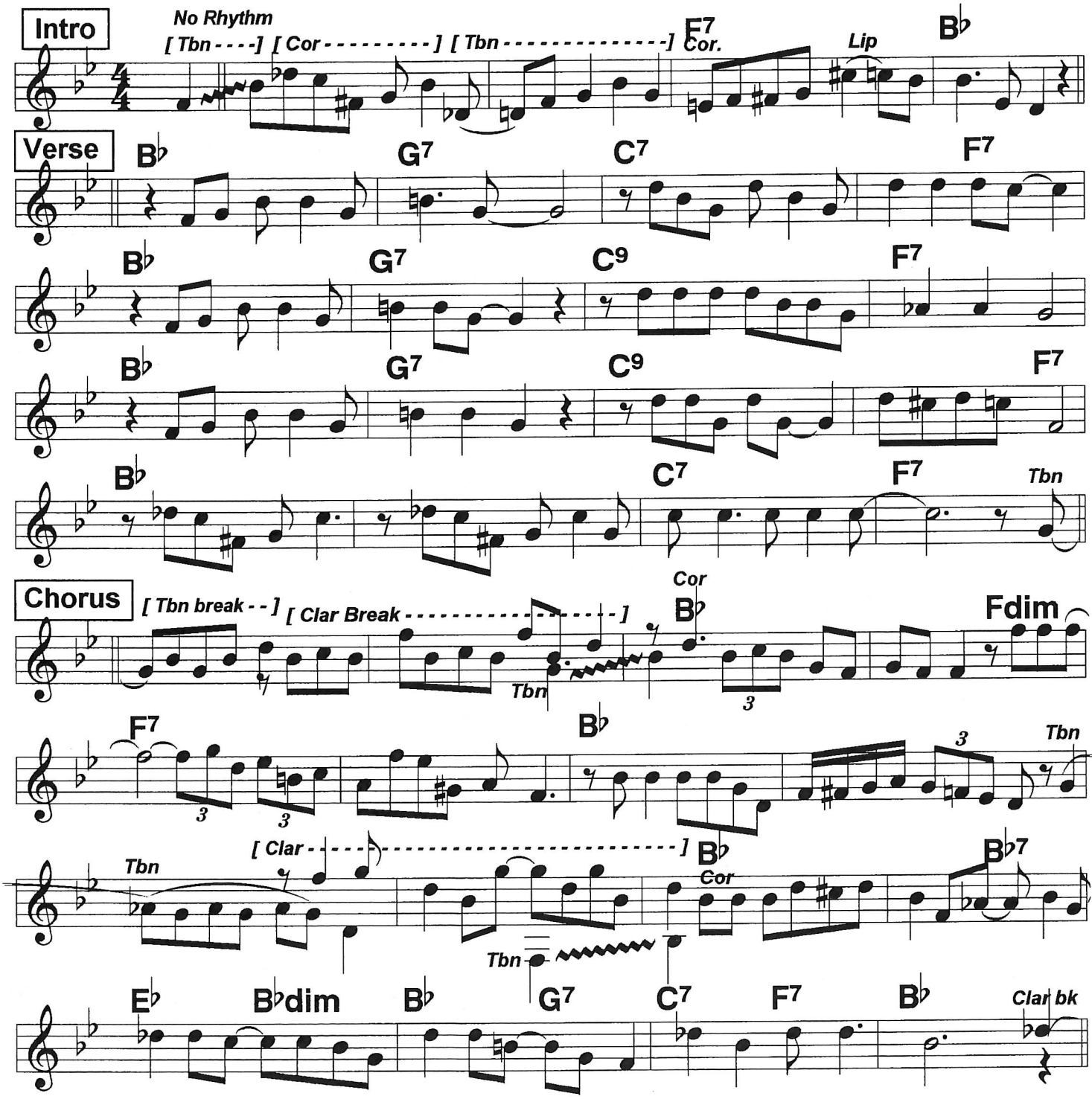
2-beat ♩ = 244

Adapted from the 7/4/28 Footwarmers record

Johnny Dodds '28;
c. Blythe, 1928

Krooked Blues (1)

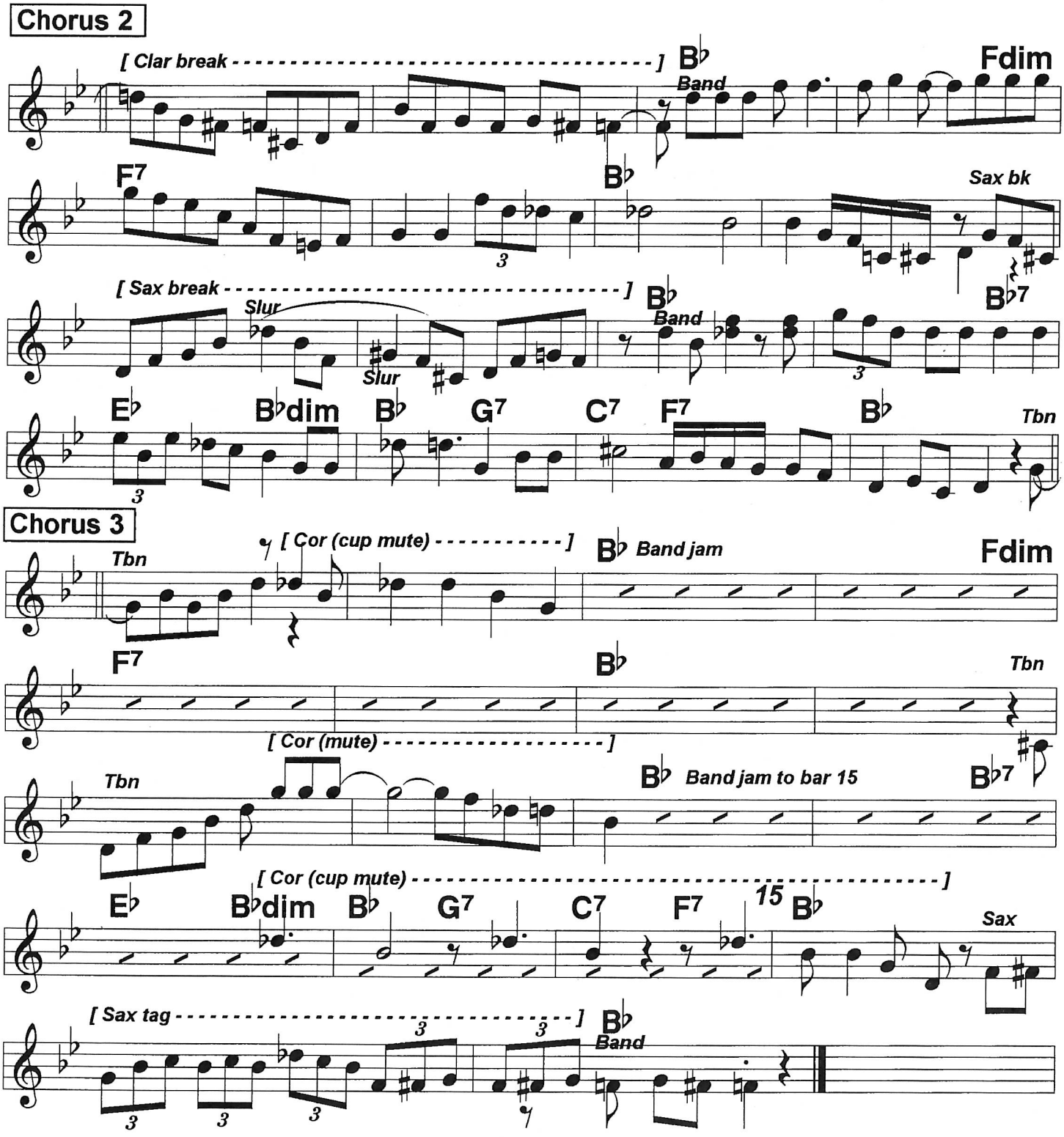
The complete record.

King Oliver '23;
c. Spikes Bros, 1922

4/4 2-beat ♩ = 102

Book Chords (Chorus):

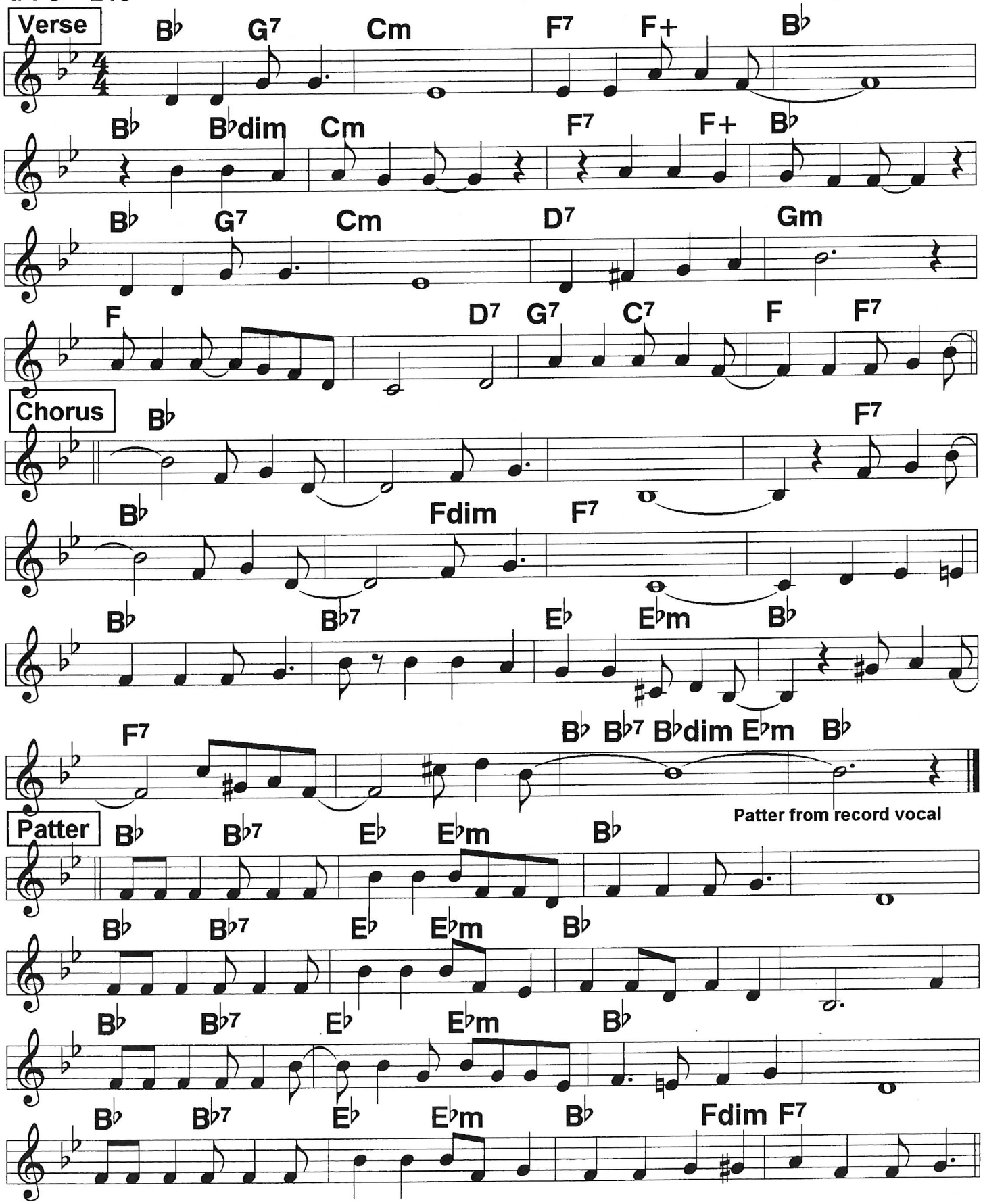
[instr.///] Bb/// //// Bb7/// F7/// Eb7/F7/ Bb/// //F7/

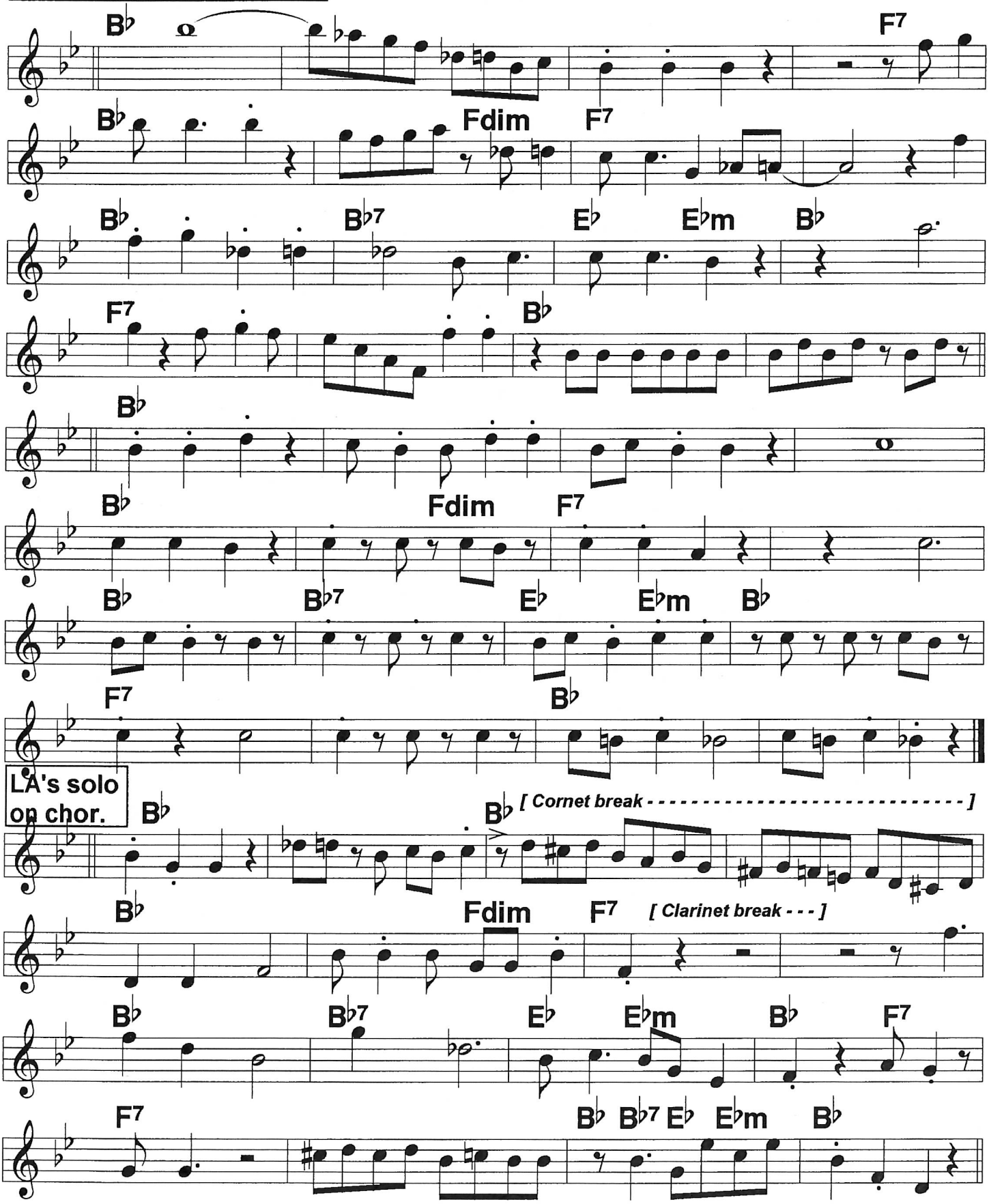
[Instr.///] Bb/// /// //Bb7/ Eb7/// Bb/// F7/Eb7/ Bb//-

Krooked Blues (2)

Livin' High (1)

4/4 ♩ = 216

VC book notes, orig. C. 10/6/25 Blue Five w/LA, Bechet. Rec.key

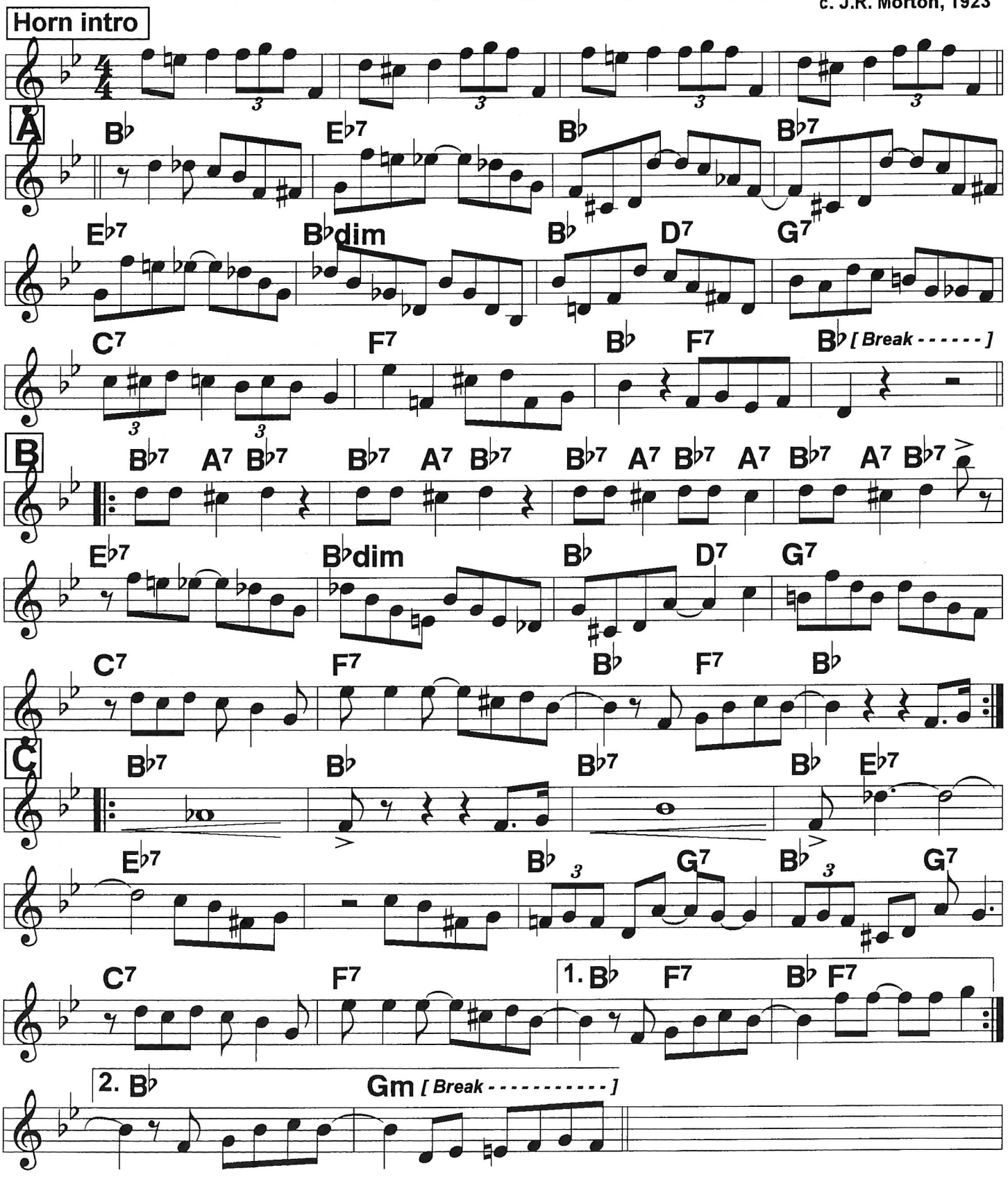
Eva Taylor w/ C. Williams
c. Pinkard, 1925

Livin' High (2)

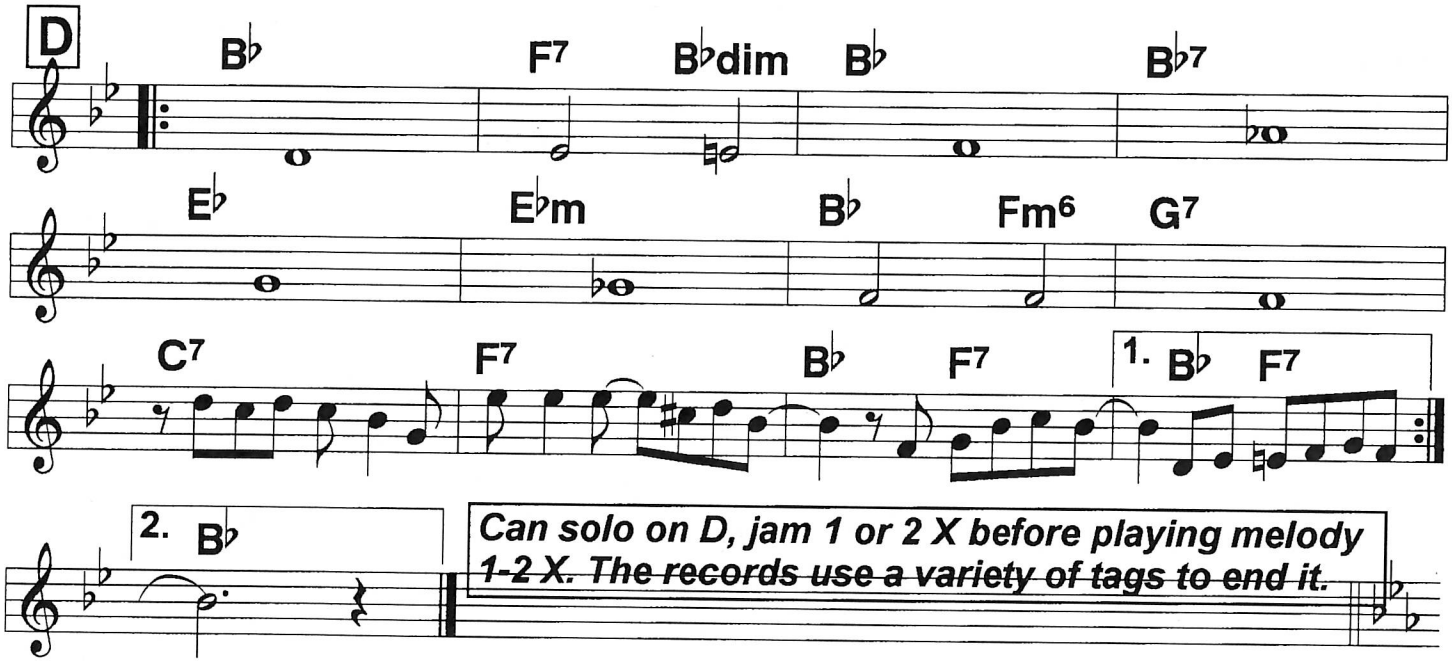
Armstrong out choruses

London Blues (1)

(Shoe Shiner's Drag)

4/4 ♩ = 126

The records vary greatly, but basically follow the outline and melody of the sheet music, to strain D, so that's given here. (more notes p. 2)

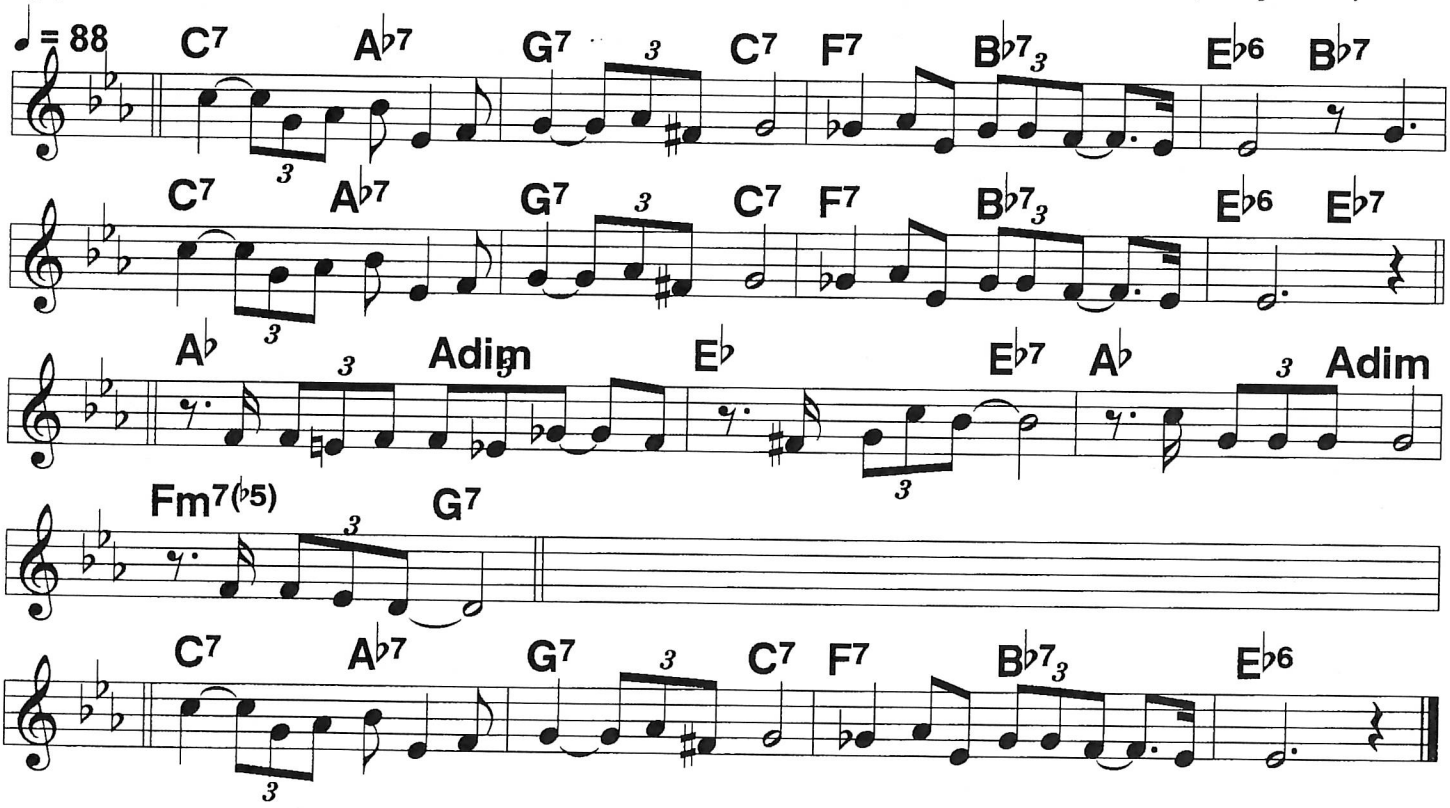
[Record notes p. 2];
c. J.R. Morton, 1923

London Blues (2)



The records use 3 titles: "London Blues": Morton (10/20/23) (tempo:126), piano solo (4/24) (153), and NORK (7/18/23) (133); "London Cafe Blues": King Oliver (10/16/23) (122); "Shoe shiner's drag" Red Hot Peppers (6/11/28) (124). On piano music and solo record, D is followed by variations on D. Can use piano solo for play-along.

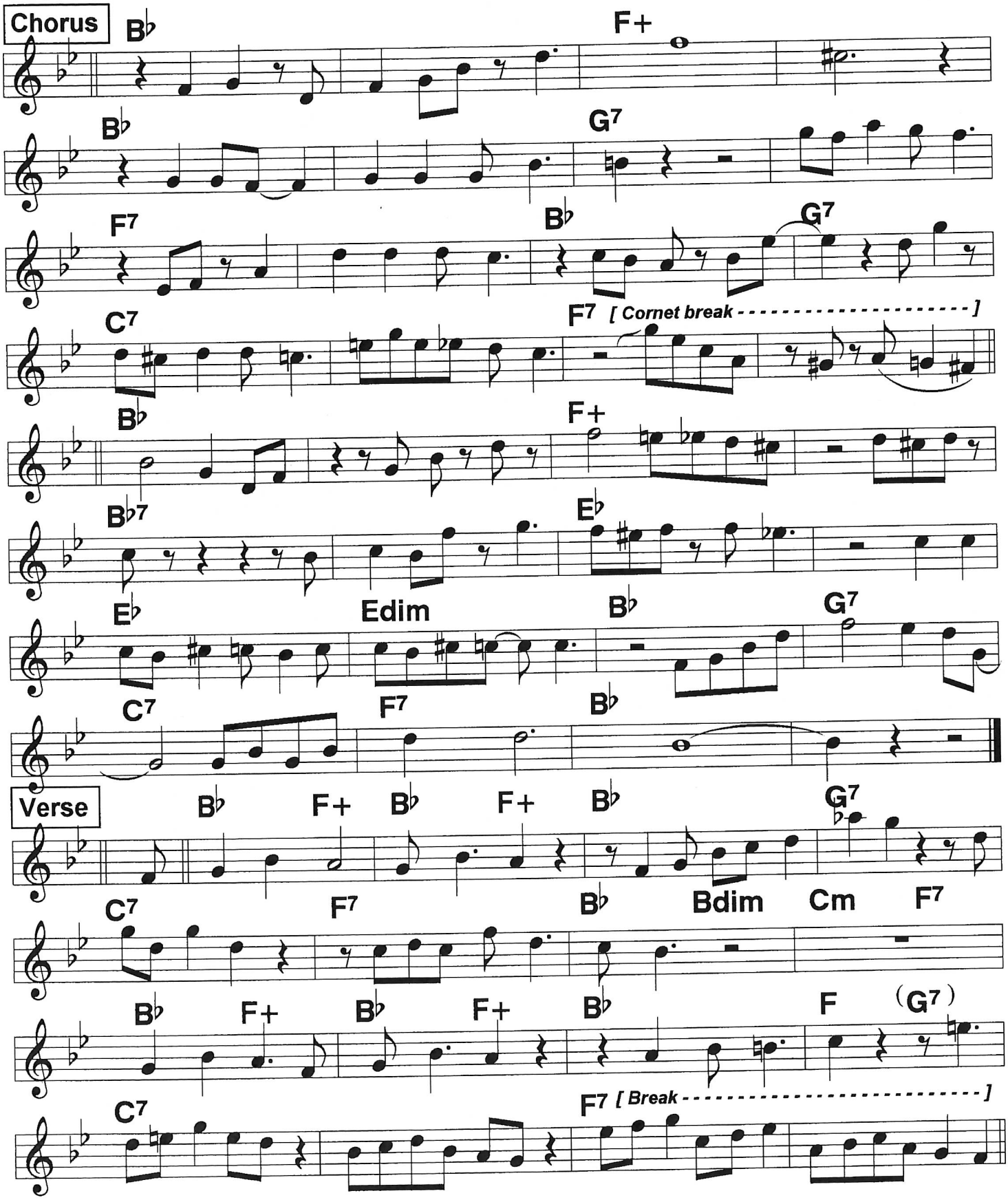
Gee Baby, Ain't I Good To You

Vocal. Phrase freely. OK as instrumental.

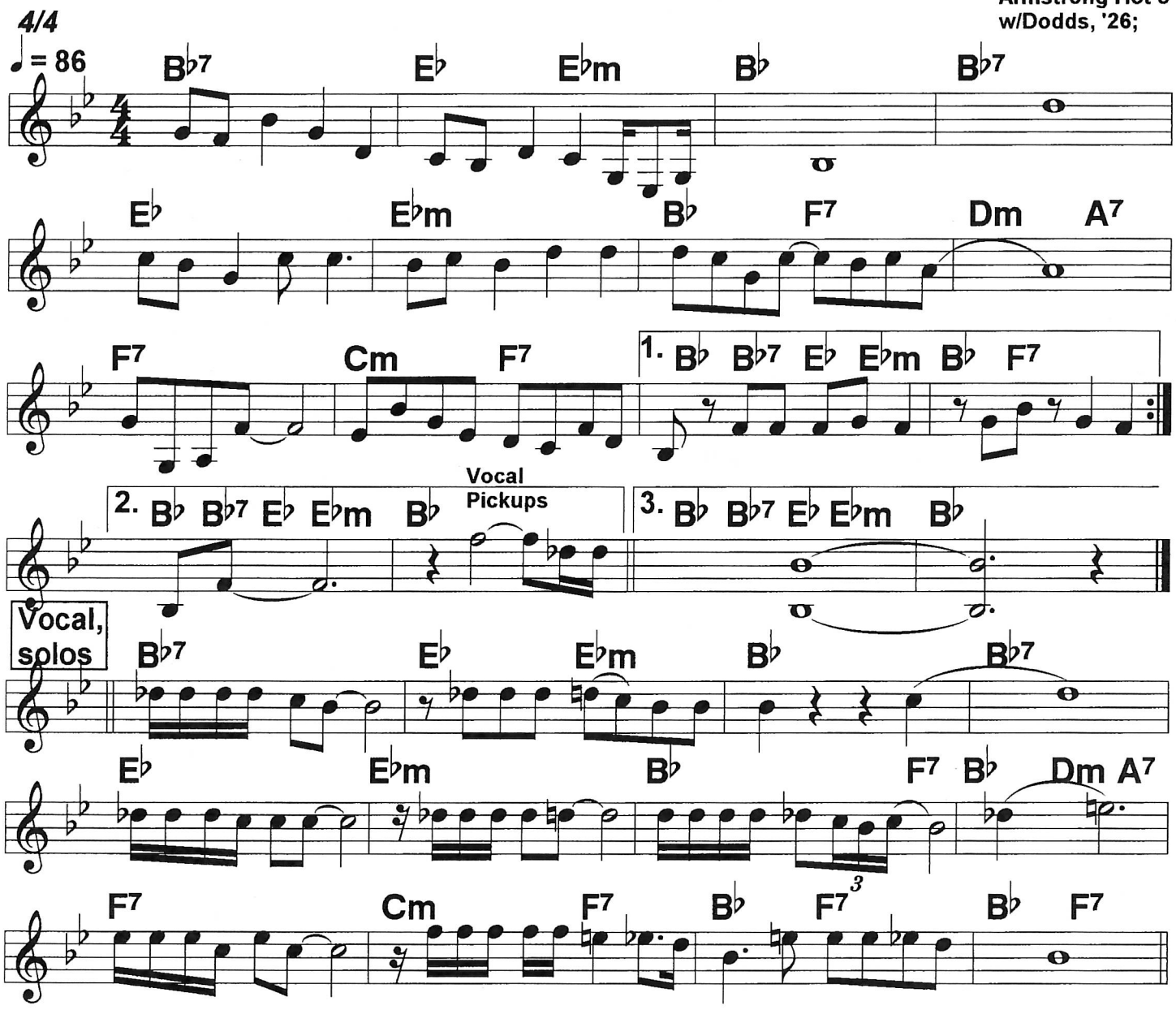
McKinney Cotton Pickers, '29;
Don Redman, Andy Razaf, 1929

Lina Blues

From Jabbo's 4/17/29 record

c. Jabbo Smith, 1929

2-beat ♩ = 212

Lonesome Blues

Record has clar. 2X, LA voc 2X, clar. 1X, band in at bar 9.

Armstrong Hot 5
w/Dodds, '26;

1. (Mama) I'm so sad and lonely,/ just for you only I'm blue /// ////
Mama won't you write me,/ that will alert me/
to go through with this misery.// ////
I'm so sad and lonely/ Until I don't know what to
do.//I mean what to do.// Say honey I

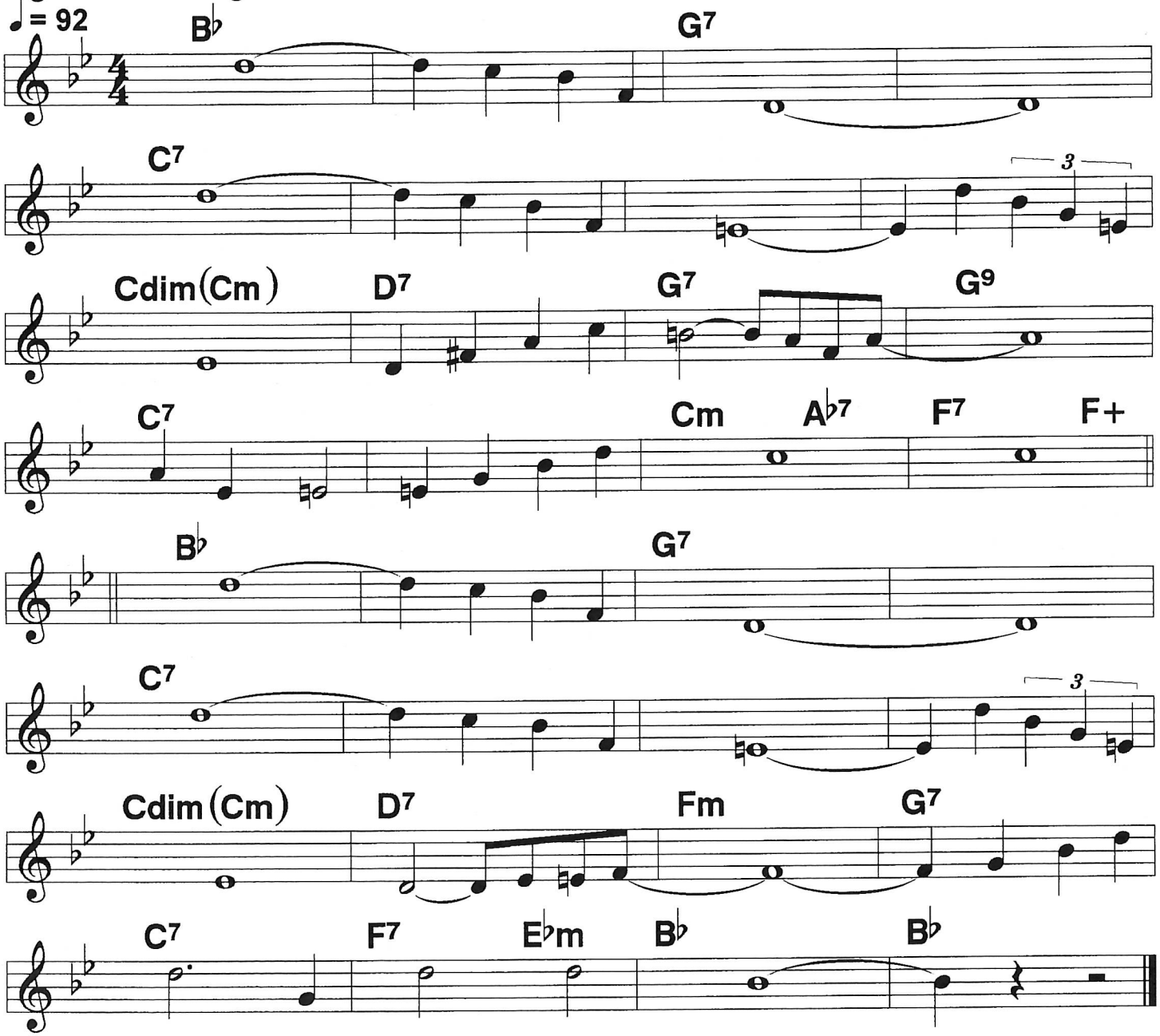
2. Woke up this morning,/ so dog dog doggone disgusted
until/ I cried.///
I thought about my baby,/ she said she'd write me maybe,/ and
that is just why/ I could die,//and
I'm so sad and lonely,/ until I don't know what/ to do./// ////

Love Me With A Feeling

From the 6/8/49 record: Bechet w/Bob Wilber's Jazz Band. Rec. in Db

c. Bechet, 1946

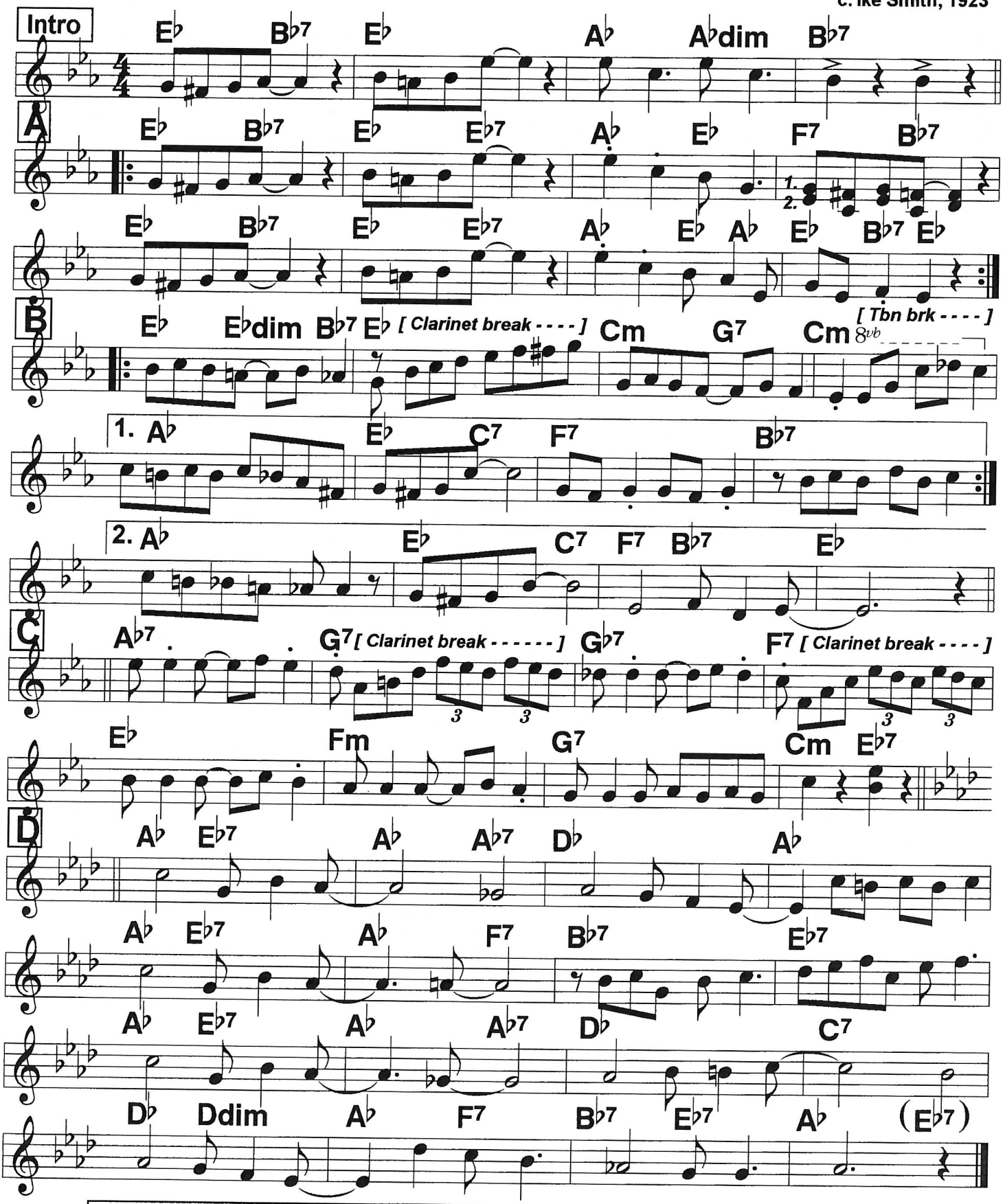
Light 4/4 or lilting 2-beat



Mabel's Dream

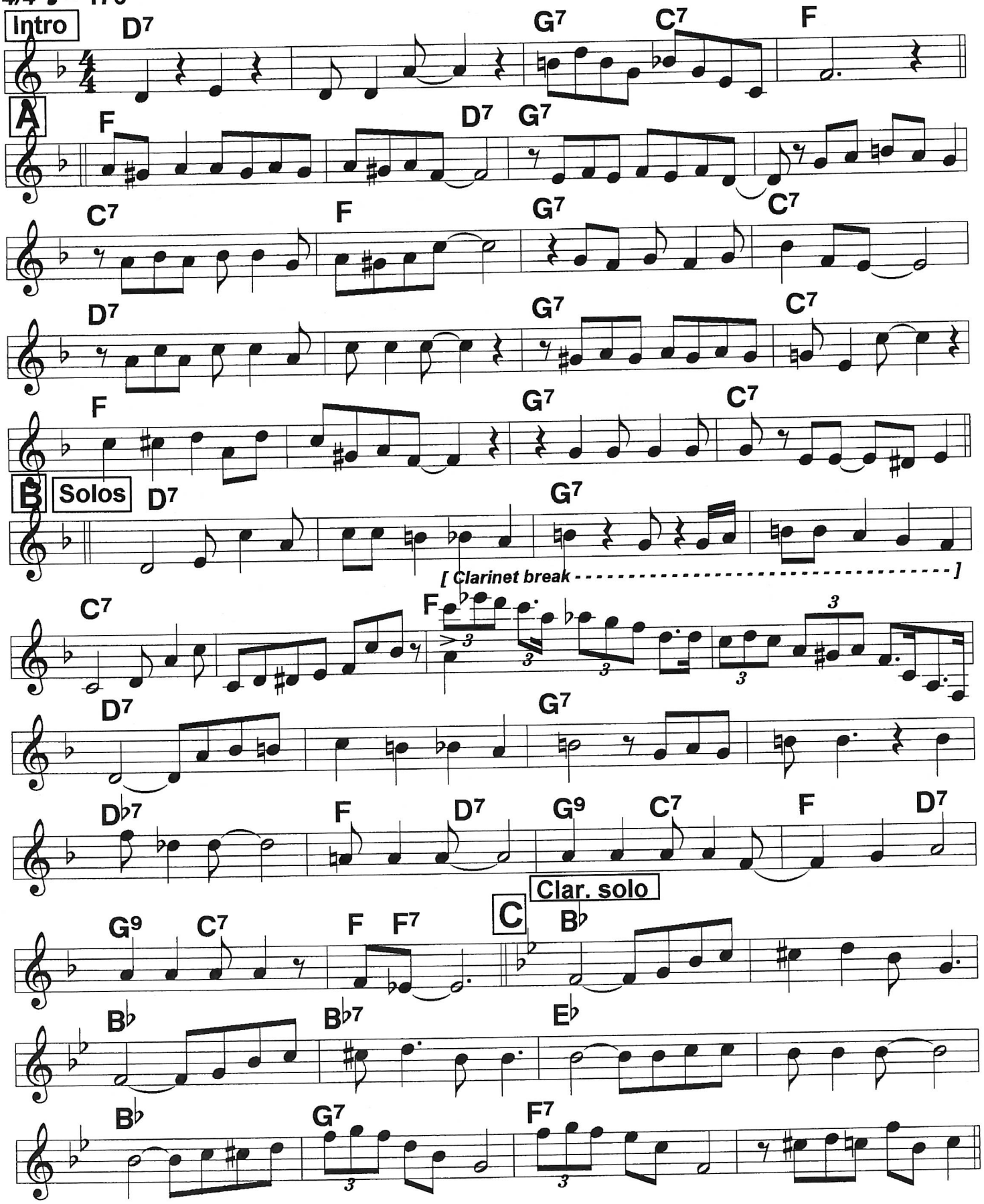
Mainly from take 1 of 12/24/23

King Oliver, '23;
c. Ike Smith, 1923

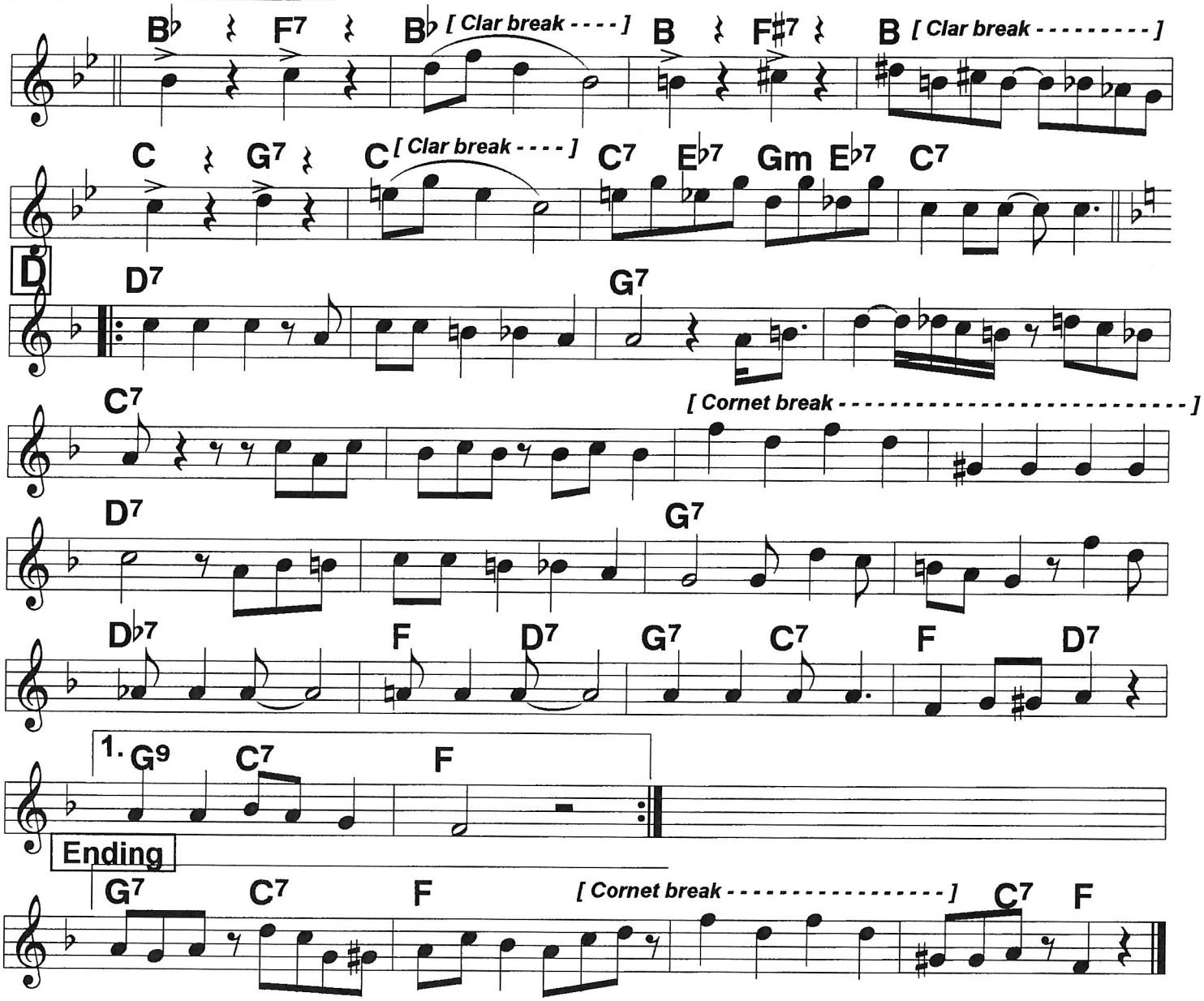
4/4 ♩ = 170

Routine: Intro, A A, B B, C D, solos on D, C D D, extended ending

Mandy Lee Blues (1)

King Oliver '23;
c. Bloom-Melrose, 1923

4/4 ♩ = 176

Intro
D7
G7
C7
F
A
F
D7
G7
C7
F
G7
C7
D7
G7
C7
F
G7
C7
B
Solos
D7
G7
[Clarinet break - - -

Mandy Lee Blues (2)

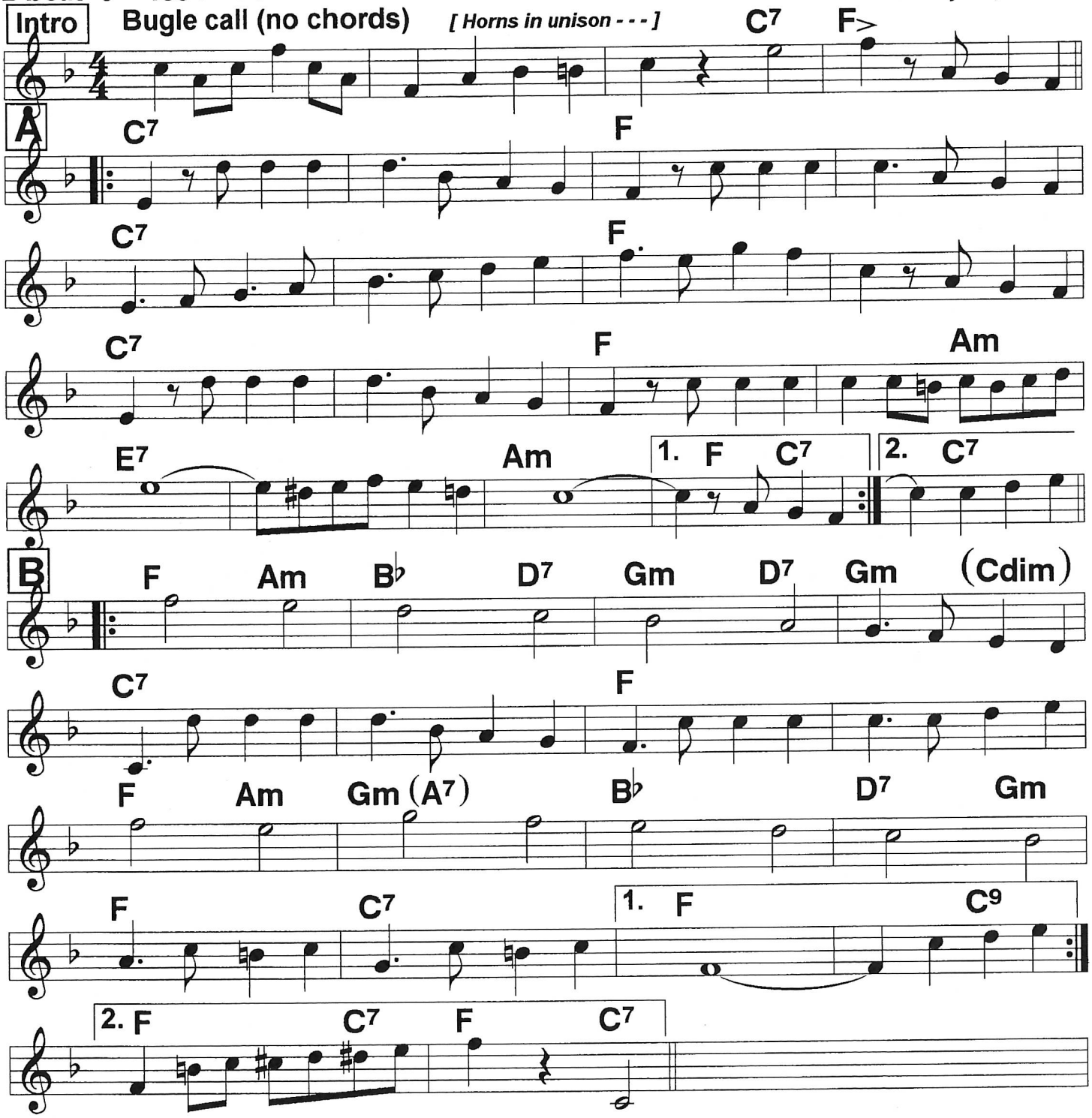
Dogfight (Clar. lead)

Routine: Intro, A, B, solos on B or D, C Clar. solo, Dogfight, D D, ending.

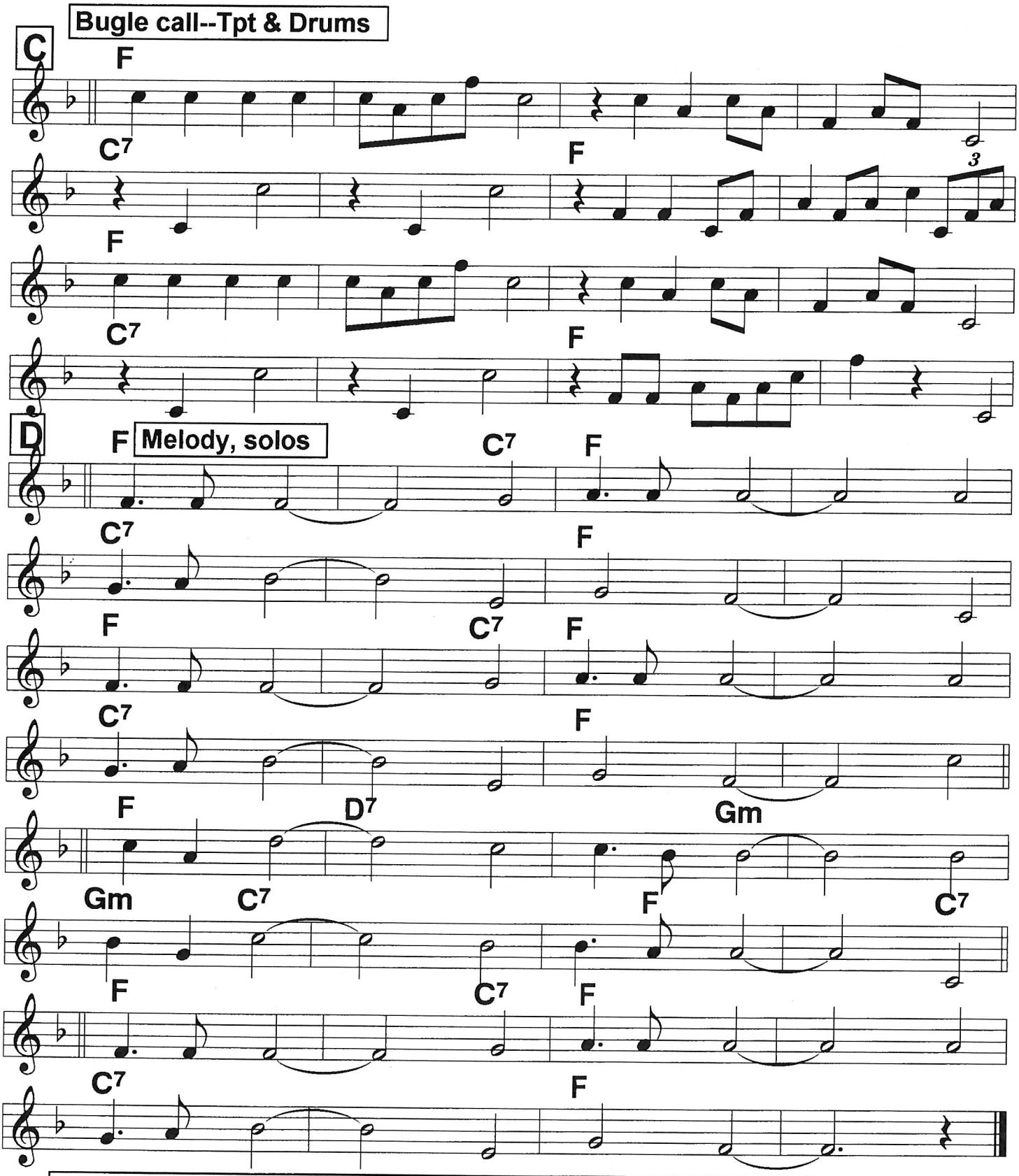
As with many of the '23 Olivers, much of the melody is impressionistic, but the outline is fairly clear--one must look for the most consistently played notes in the sections that are played more than once. Oliver and Armstrong traded the lead every few bars, playing infinite (mainly rhythmic, not really melodic) variations. Dynamics were accomplished partly with "licks", often by changing the roles of the 2 cornets. 1st time through, 2nd cornet might be mainly harmony, 2nd time variation above and below the melody, 3rd and 4th times by one cornet playing increasingly actively above the melody.

Maryland, My Maryland (1)

Bunk Johnson,
Kid Ory '45; c. 1861

2-beat ♩ = 190 ♩ = 202

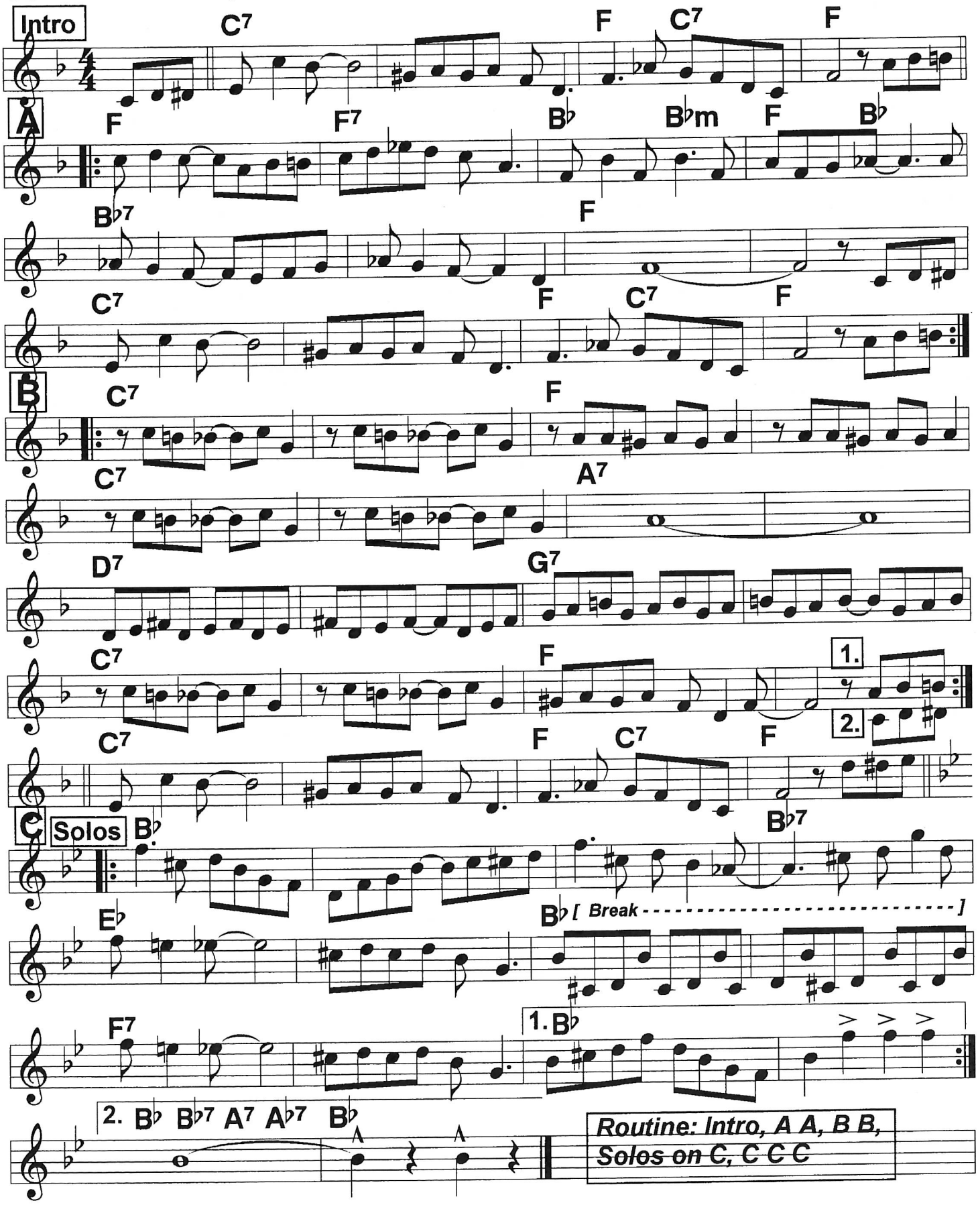
Intro Bugle call (no chords) *[Horns in unison - - -]*

The chords on line B-3, bars 2-3, are indistinct or homogenized on the Ory & Bunk records, whereas Ory plays line 1 very clearly.

Maryland, My Maryland (2)

Routine: A A, B B, C, D, Solos on D, D melody with bugle call over D, (band plays bridge, last 8; tpt might play last 8 of C or melody.) Tempo is moderate, so maybe no solos or else trade 8s 1 or 2 X.

100 Memphis Blues

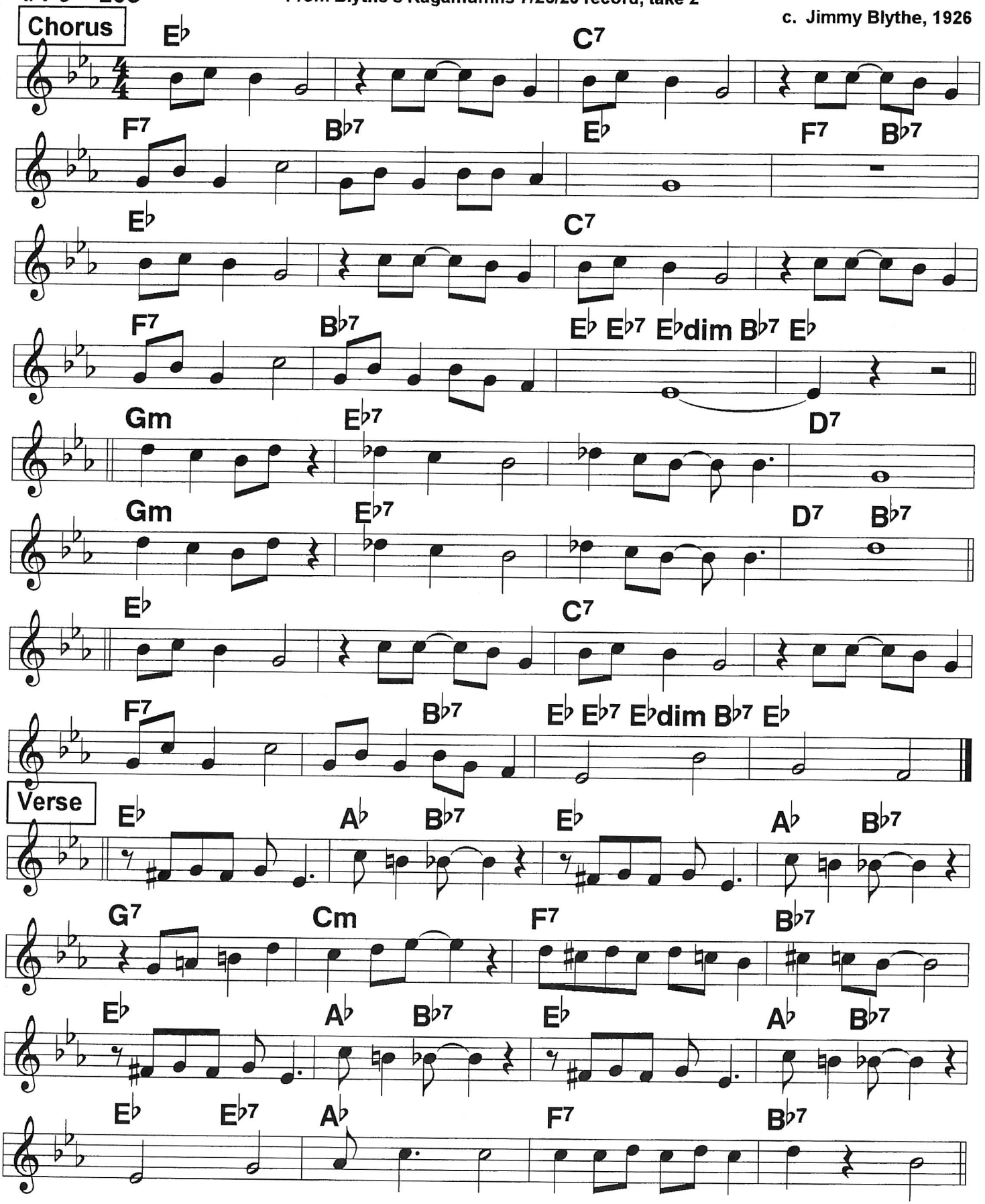
4/4 ♩ = 126

Book version; no "definitive" record found. Often played in Eb-Ab

c. Handy, 1912

Messin' Around (Blythe)

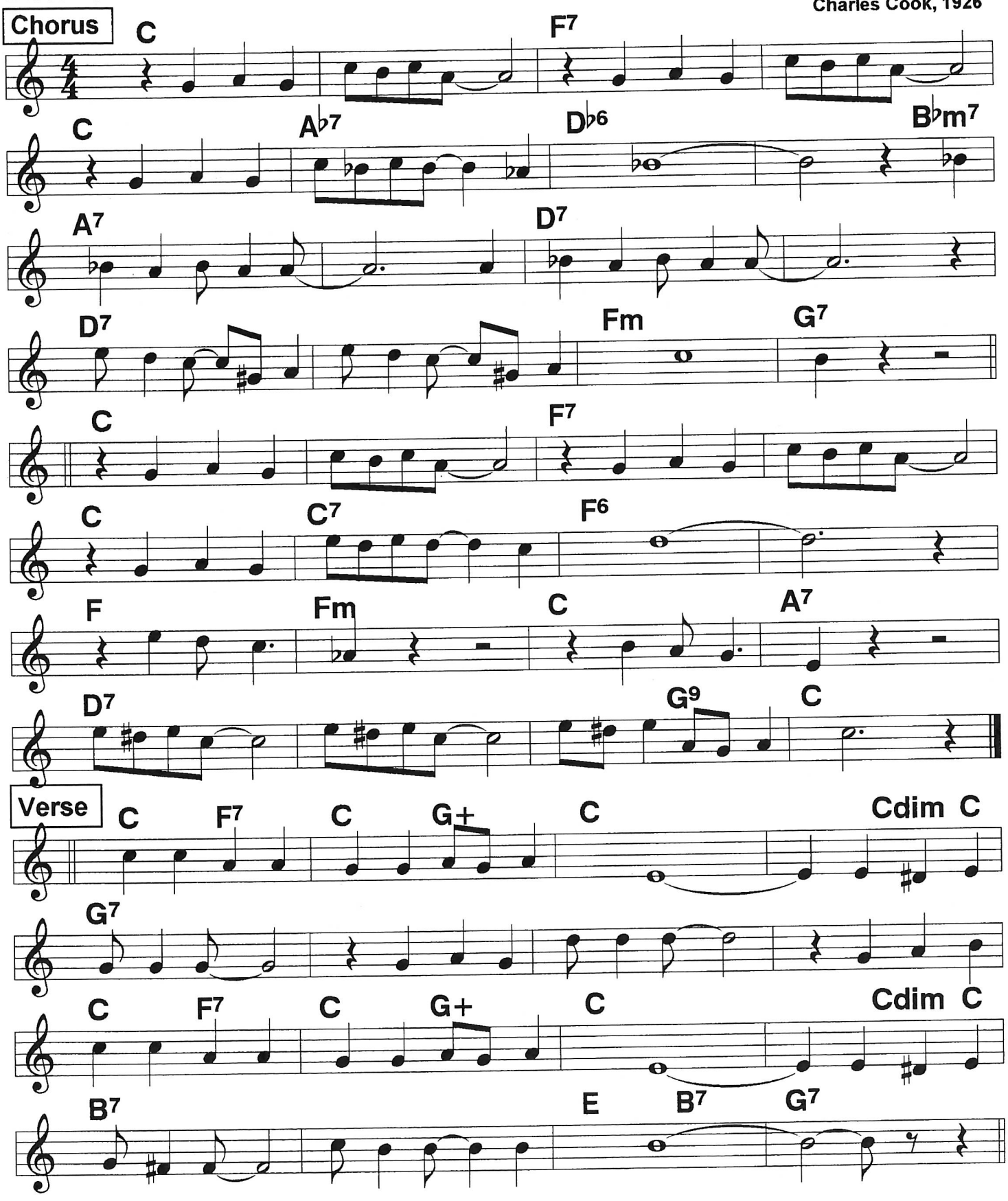
From Blythe's Ragamuffins 7/26/26 record, take 2

c. Jimmy Blythe, 1926

4/4 ♩ = 208

102 Messin' Around (St. Cyr)

2-beat ♩ = 210

Book version. Cookie's Gingersnaps 6/22/26 rec. is close.

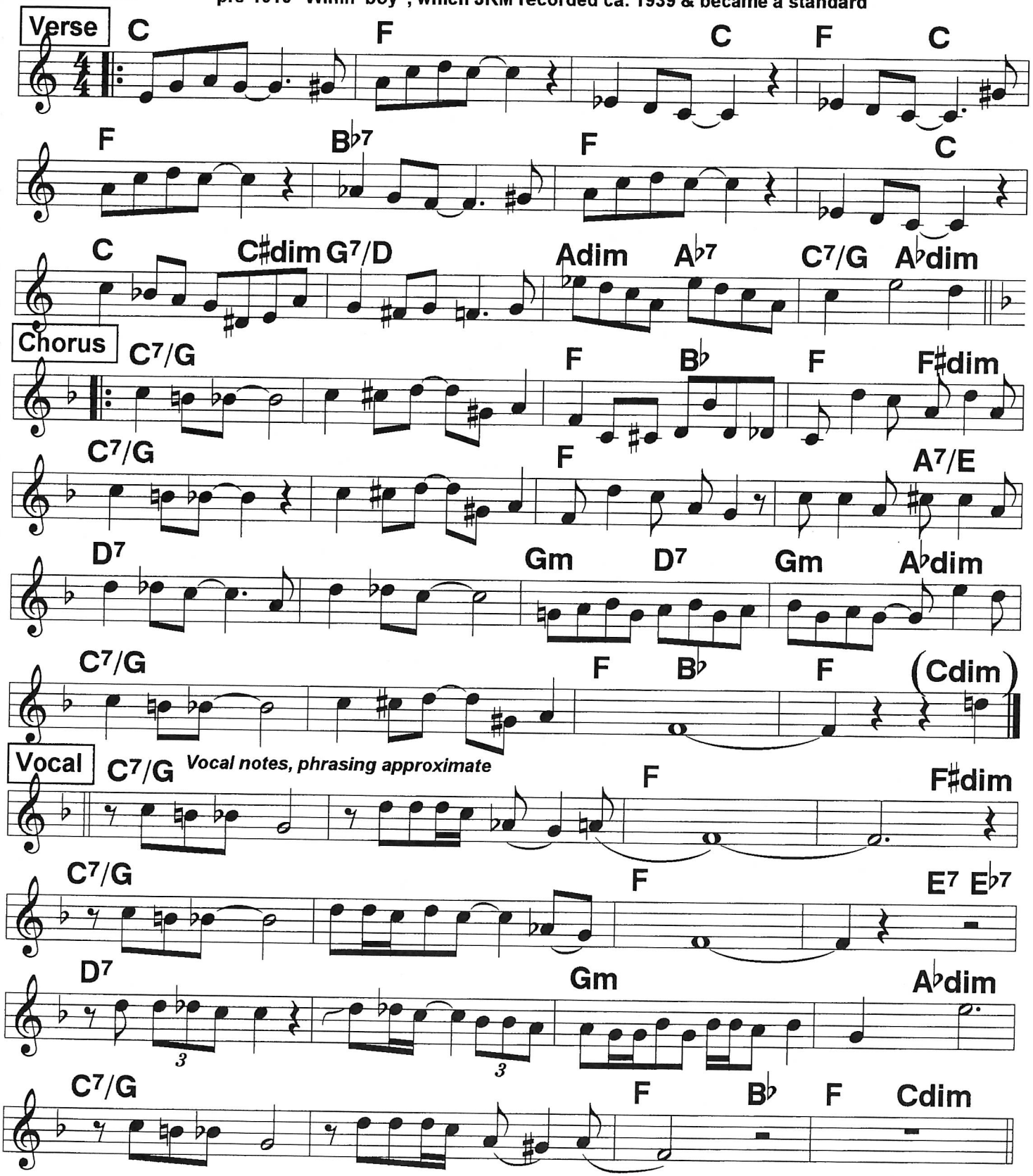
c. John St. Cyr, Charles Cook, 1926

Midnight Mama (Papa)

(Tom Cat Blues)

♩ = 140 ♩ = 94

4/4 2-beat

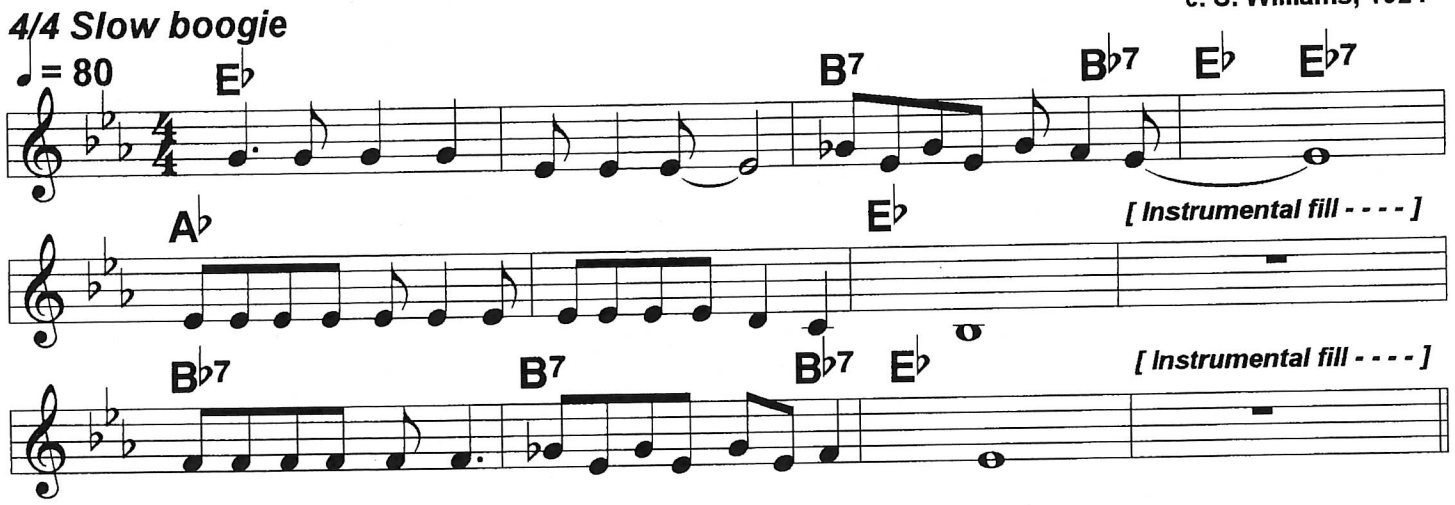
From various sources. Vocal from LS record. Chorus orig. from pre-1910 "Winin' boy", which JRM recorded ca. 1939 & became a standard

Levee Serenaders '28; c. J.R. Morton, 1925

Routine: Chorus, verse, [vocal], solos, Chorus, verse, chorus.

Mountain Top Blues

(Blue Mama's Suicide Wail)

Bessie's key. Melody just suggestive. Lyrics from book and record.

Bessie Smith;
c. S. Williams, 1924

1. Feel so sad and sorrowful,/ runnin' over with the blues.///
Feel so sad and sorrowful, runnin' over with the blues./// //// If
Someone buys me poison, that's the kind of death I'll choose./// ////

2. Goin' up to the mountain top,/ throw myself down in the sea.///
Climb up to the mountain,/ throw myself down in the sea./// ||| Jes'
Let the shark and fishes make a big fuss over me./// /|||

3. Find a big high rock to jump from,//
stones all thick down on the ground.///
Big high rock to jump from, stones all thick down on the
ground./// /|| And
When you find me, you'll see lots of pieces layin' 'round./// ////

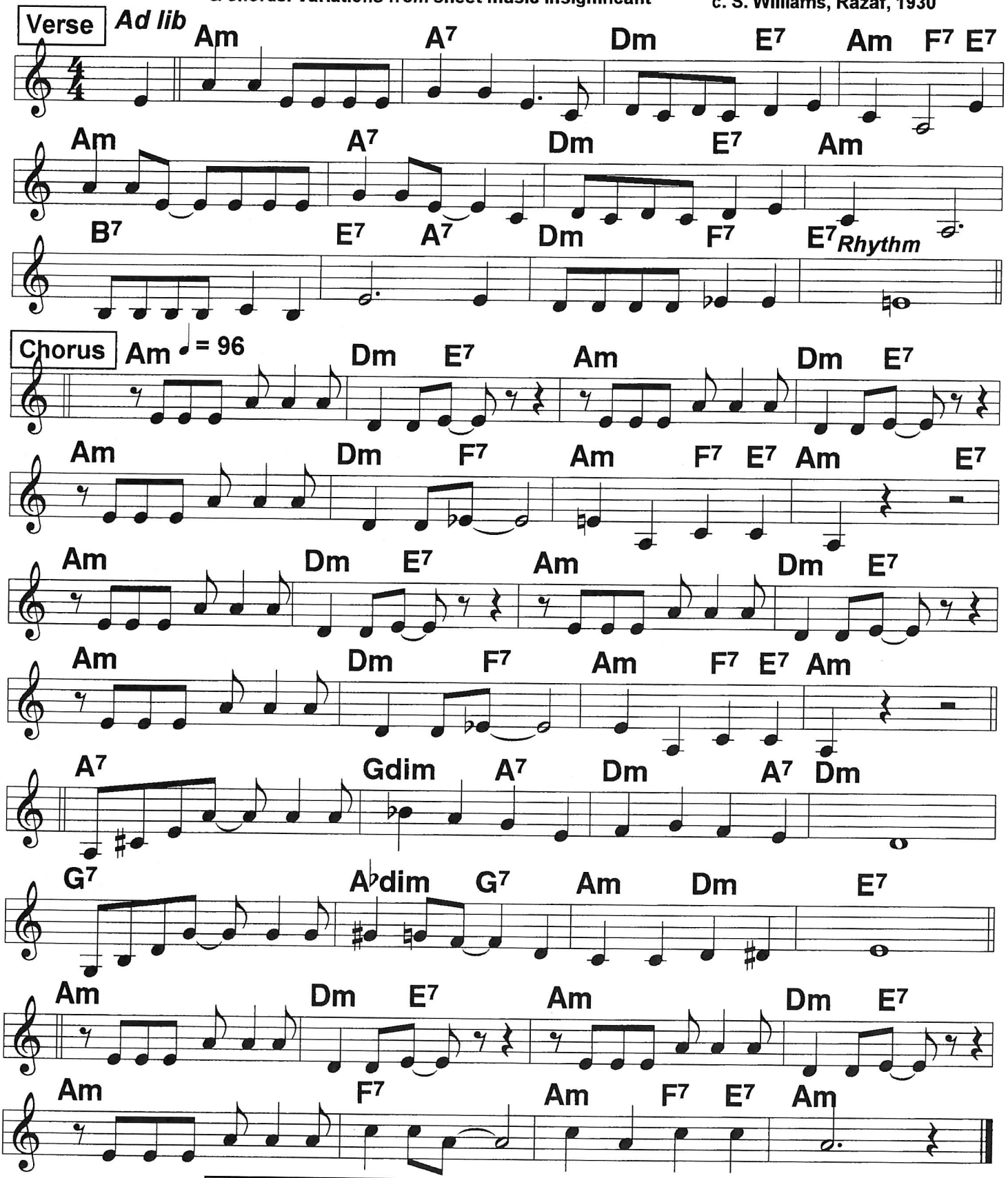
4. Deep hole in the river,/// mama's gonna step right in.///
Deep hole in the river, mama's gonna step right in./// ////
I fill the hole with [cannon] 'cause they laugh out loud at me/// ////

5. Got myself a brand new hammock,//
placed it underneath a tree./// /|| I
Got a brand new hammock, placed it underneath a tree./// ||| I
Hope the wind will blow so hard, the tree will fall on me./// ////

My Man O' War

4/4 ♩ = 96

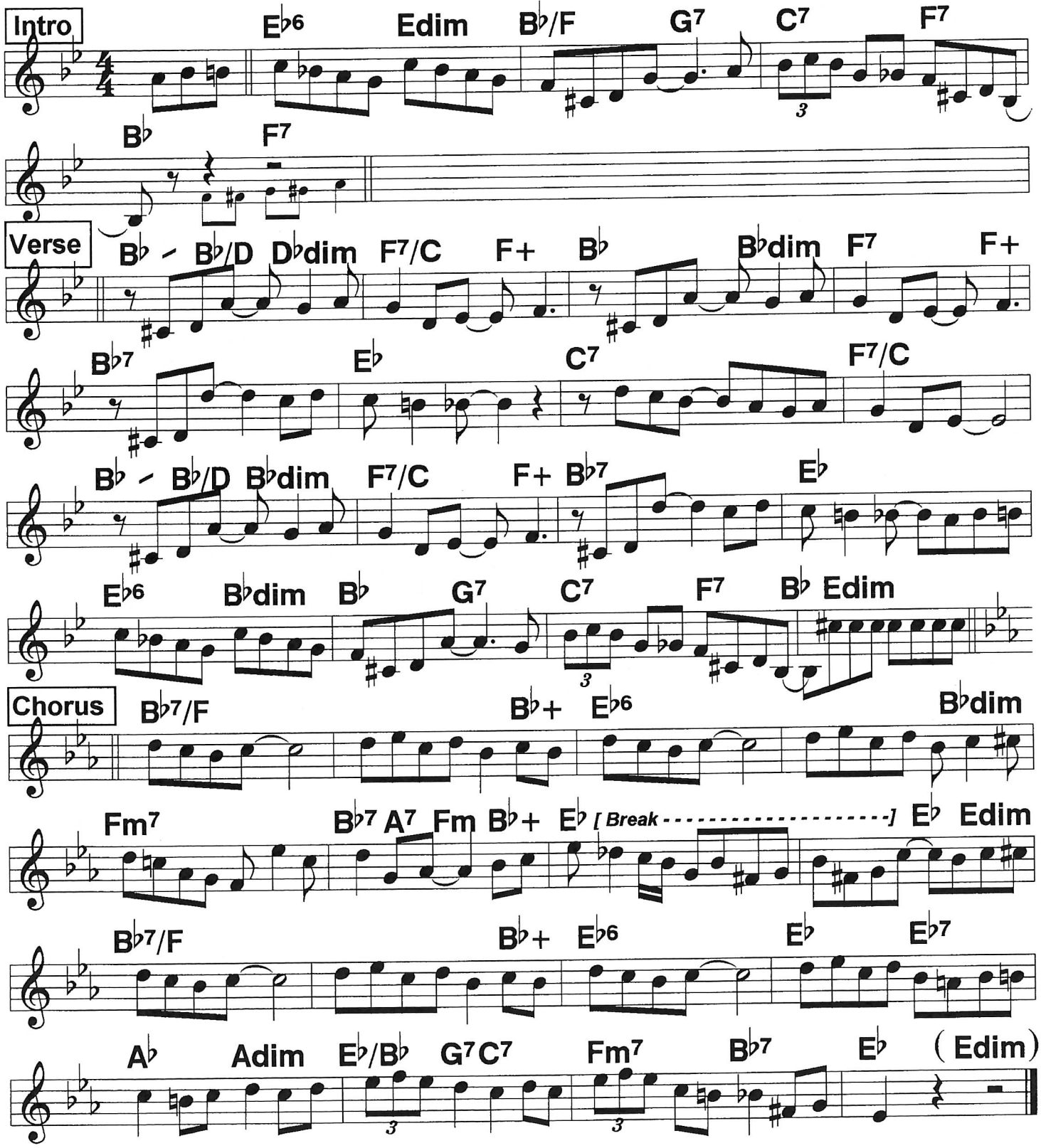
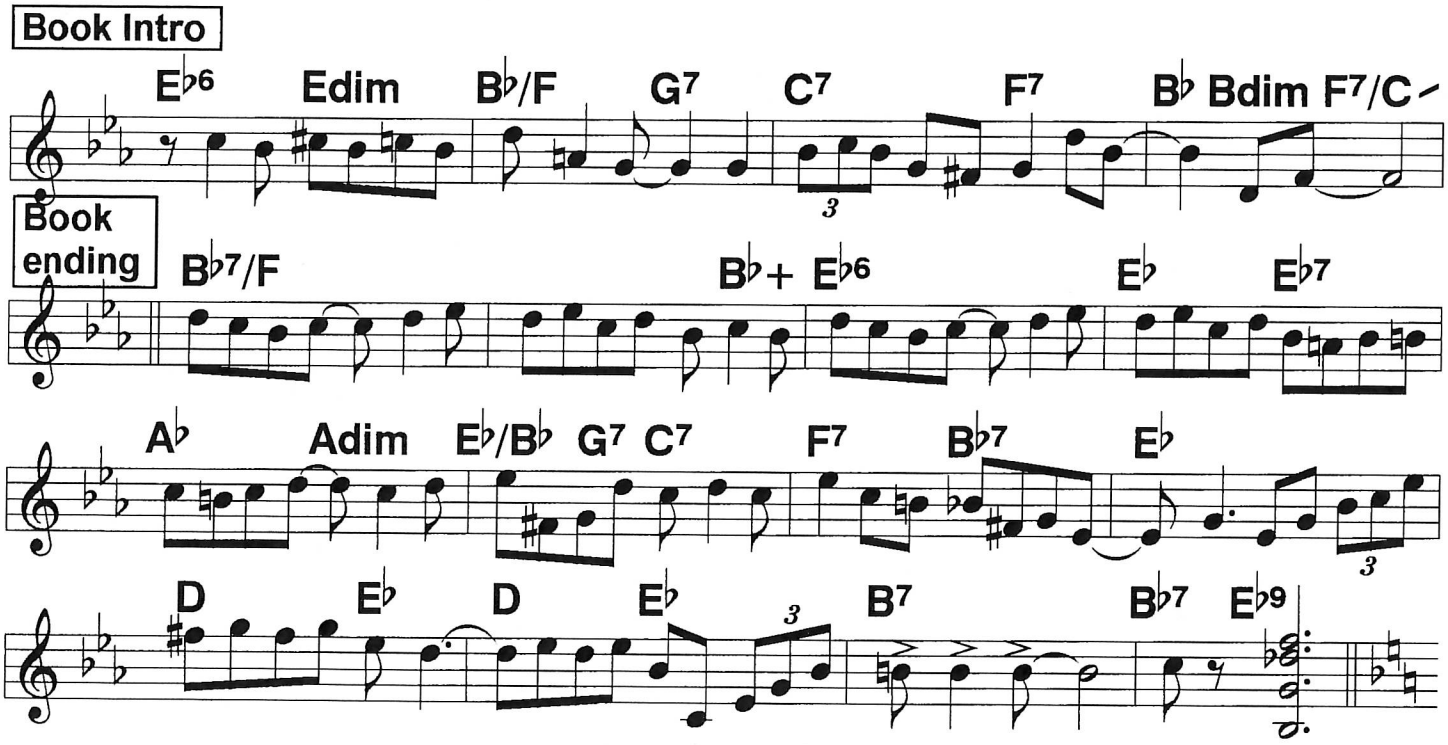
A naughty novelty for fem. voc.1/27/30 LM record key & chords. Variations from sheet music insignificant

Lizzie Miles '30; Lena Wilson '31; c. S. Williams, Razaf, 1930

Have fun with it--eg. a martial style, drum sound effects.

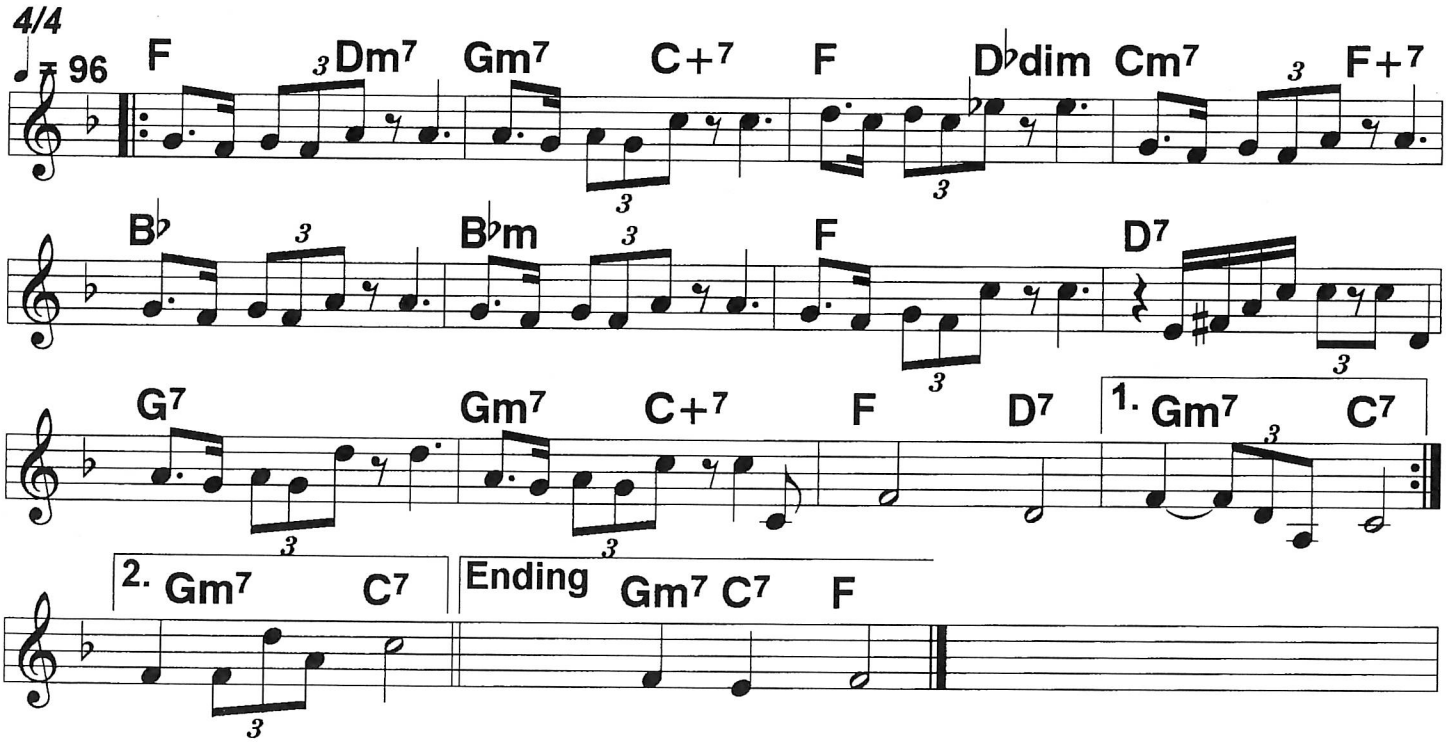
Mr. Jelly Lord (1)

Records vary, so adapted mainly from piano sheet music, plus records, JRM score.
Play it like a regular tune. Play along w/ 7/19/27 trio.

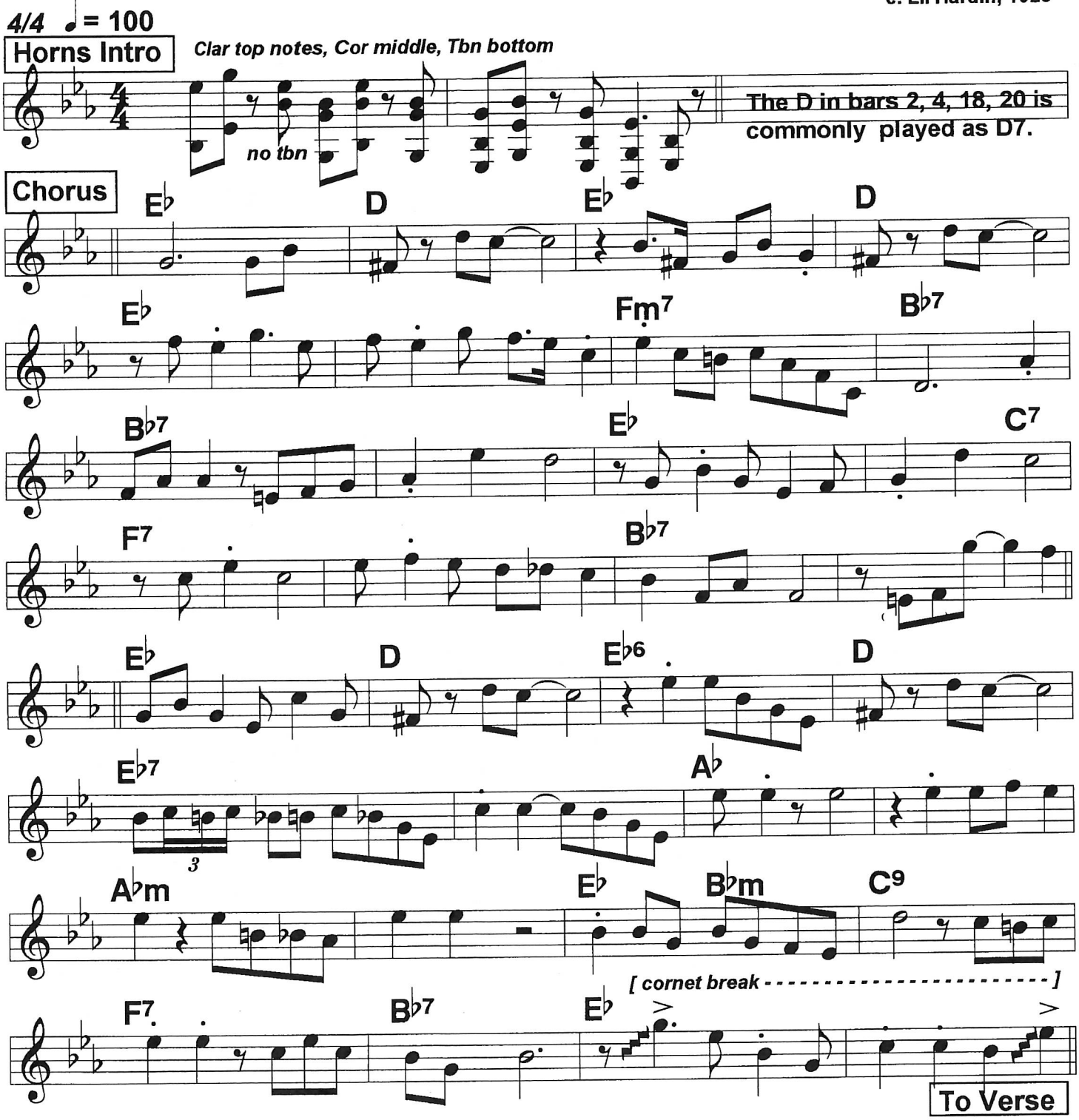
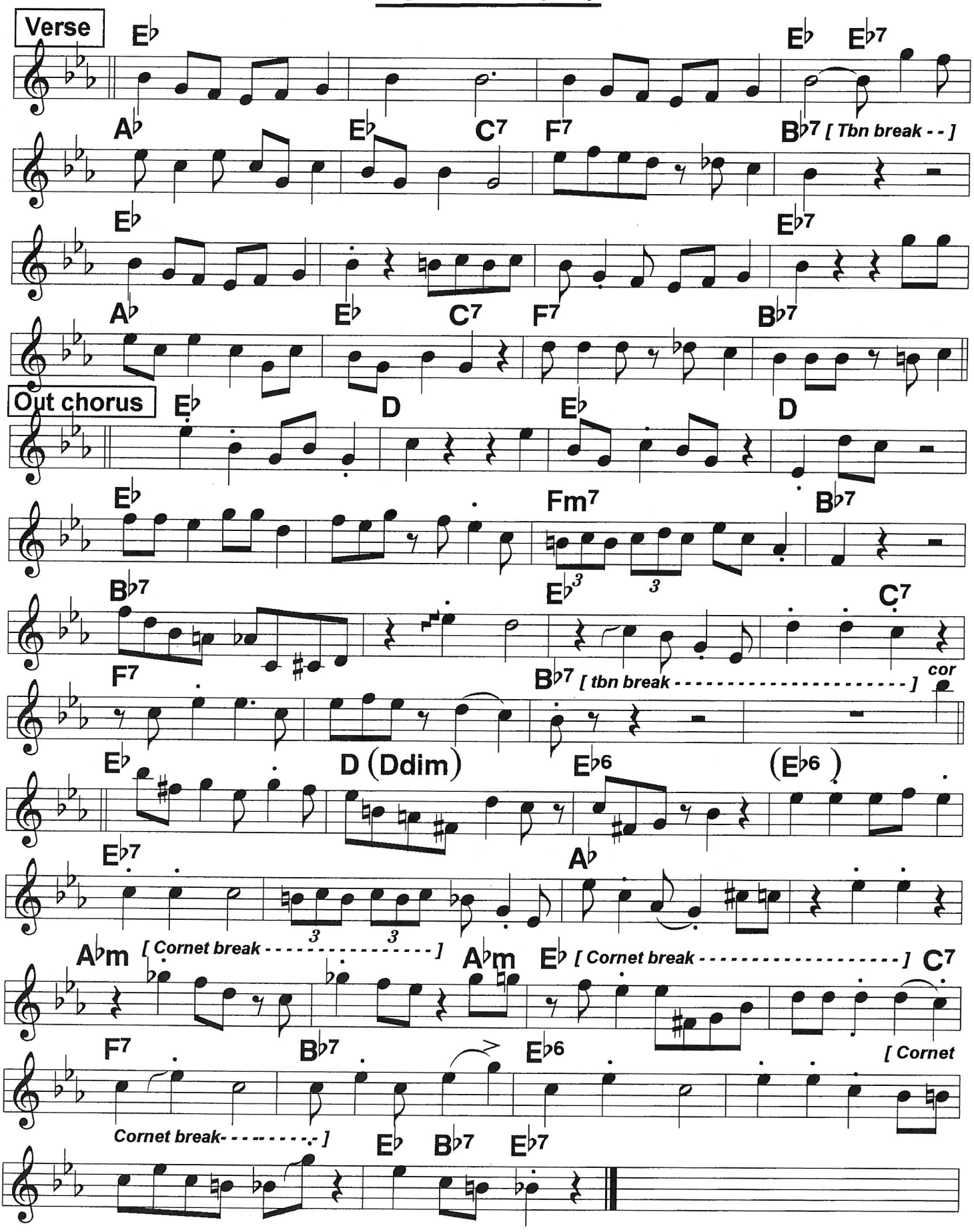
NORK '23; Levee Serenaders '28;
JRM Trio '27; c. Morton, 1923

4/4 ♩ = 138 NORK = 120 LS = 92 Book intro on p. 2

Mr. Jelly Lord (2)

Caution Blues (Blues In Thirds)

Bechet Trio record is "Blues in thords"

Hines solo '28; Bechet/Hines '40; c. Earl Hines, 1928

My Heart (1)

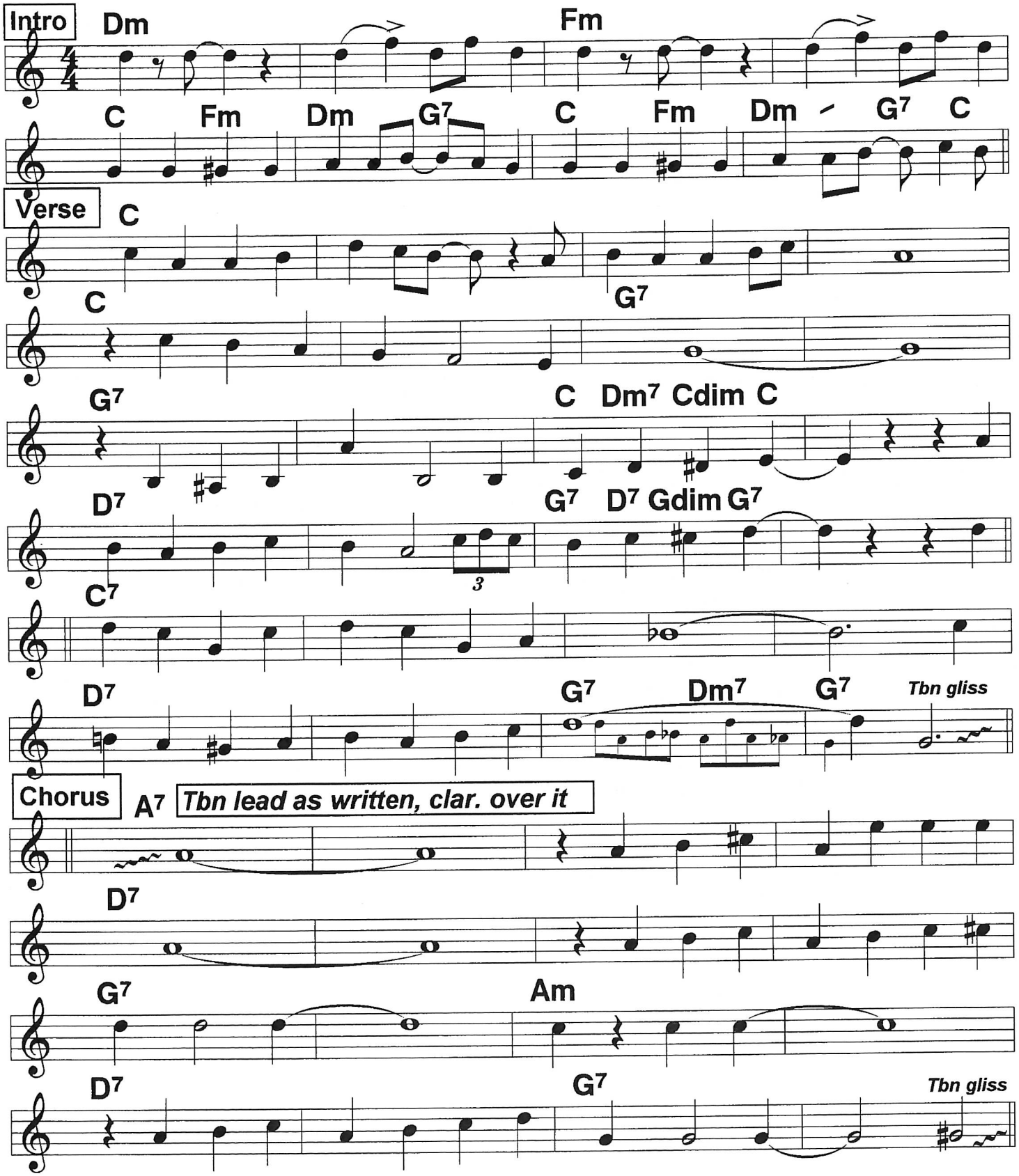
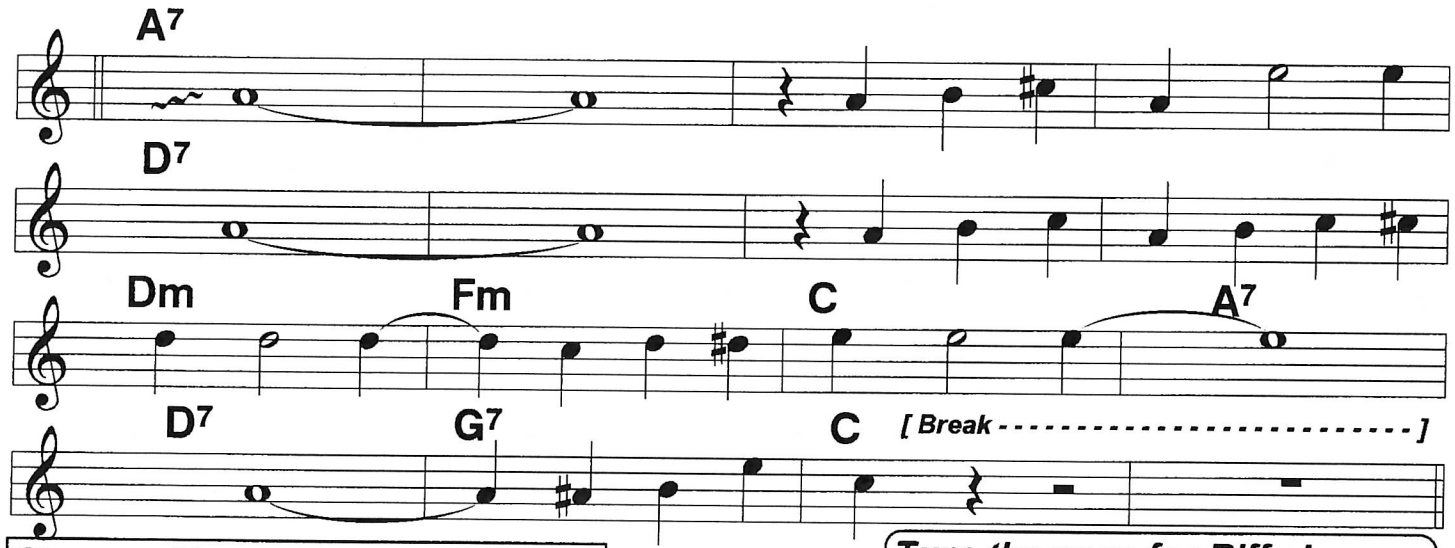
No sheet music found; from the11/12/25 Hot Five record.

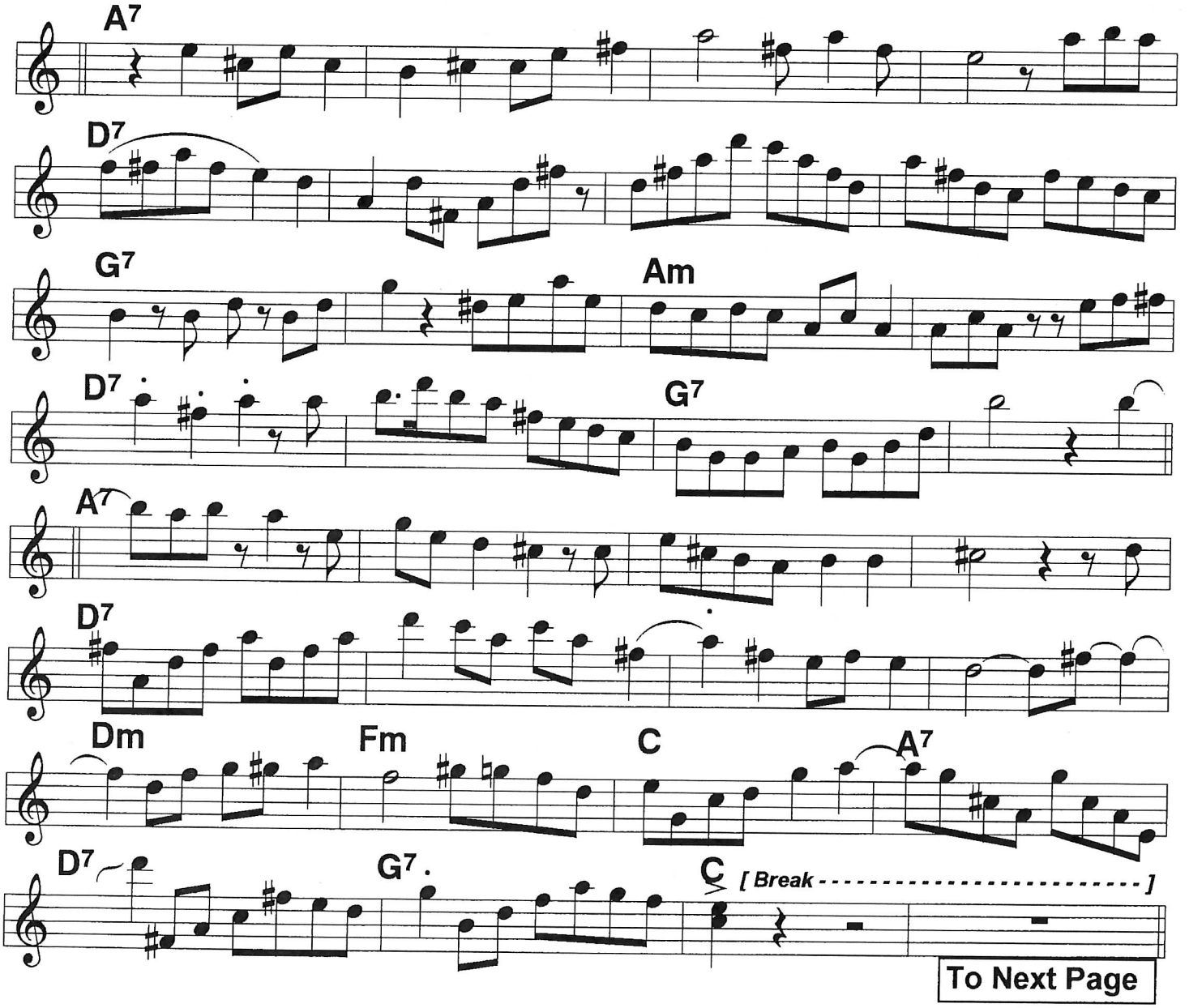
c. Lil Hardin, 1925

My Heart (2)

Verse
E♭
E♭ E♭7
A♭ E♭ C7 F7 B♭7 [Tbn break - -]
E♭ E♭7
A♭ E♭ C7 F7 B♭7
Out chorus
E♭ D E♭ D
E♭ Fm7 B♭7
B♭7 E♭3 C7
F7 B♭7 [tbn break -] cor
E♭ D (Ddim) E♭6 (E♭6)
E♭7 A♭
A♭m [Cornet break - - - - - - - - - - - - - - - -] A♭m E♭ [Cornet break - - - - - - - - - - - - - - - - - -] C7
F7 B♭7 E♭6 [Cornet
Cornet break- - - - - - - - - - - -] E♭ B♭7 E♭7

My Pretty Girl (1)

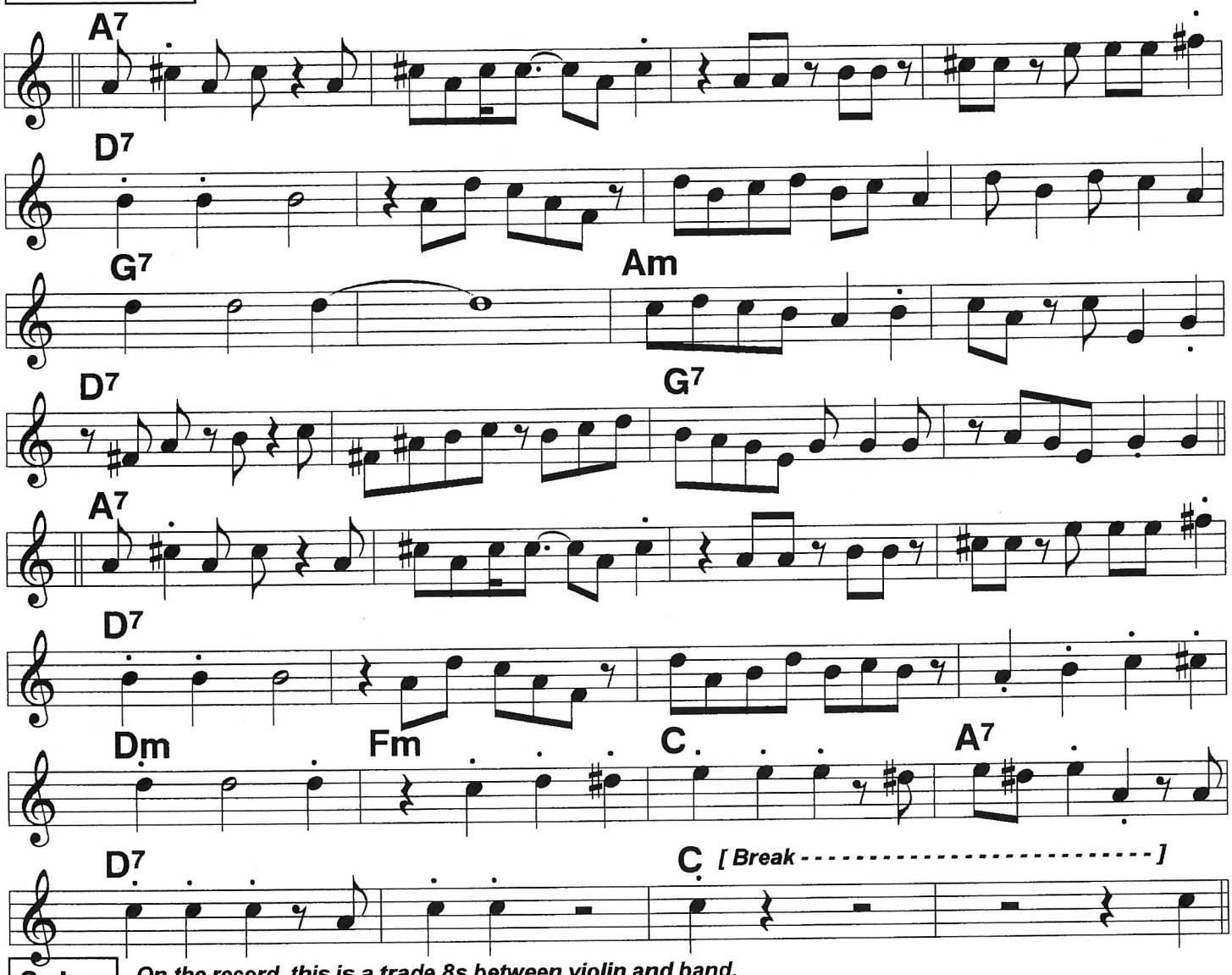
Goldkette's hot record of 2/1/27 is famous for Bix, but its tempo & riff choruses make it a good showpiece for smaller bands. Mostly take 1, but take 2 clarinet solo seemed better.

2-beat ♩ = 250

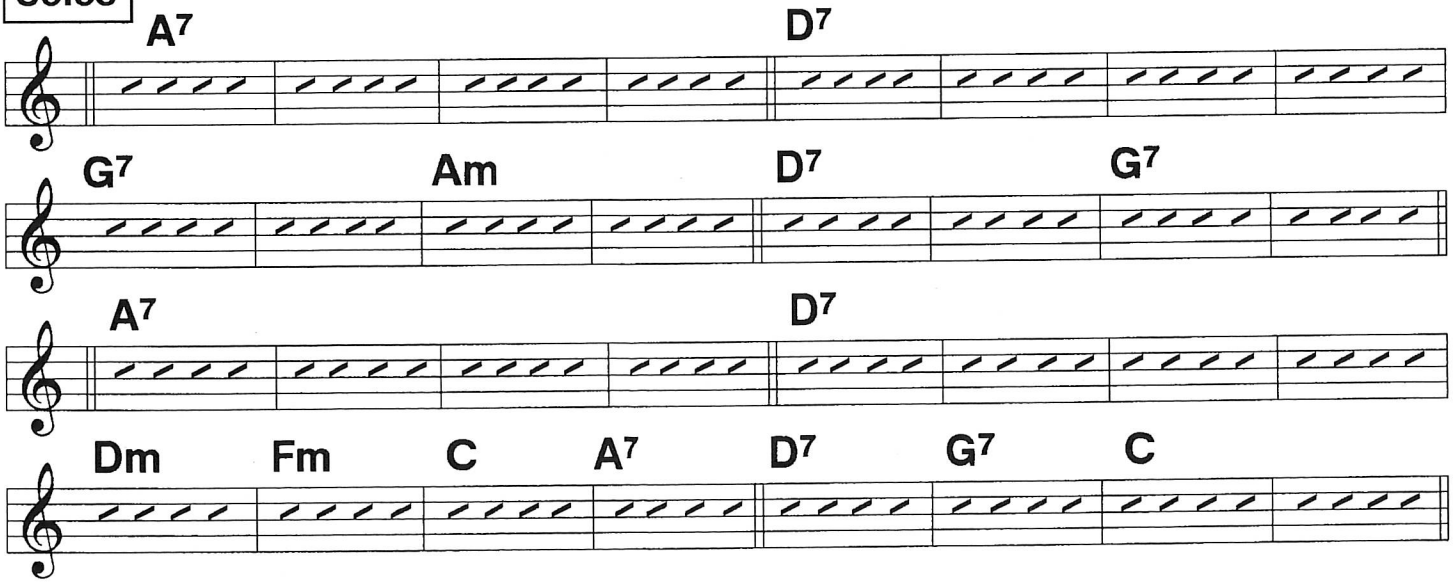
c. Fulcher, 1926

My Pretty Girl (2)

Chorus: Clar. obligato over Tbn (From take 2)

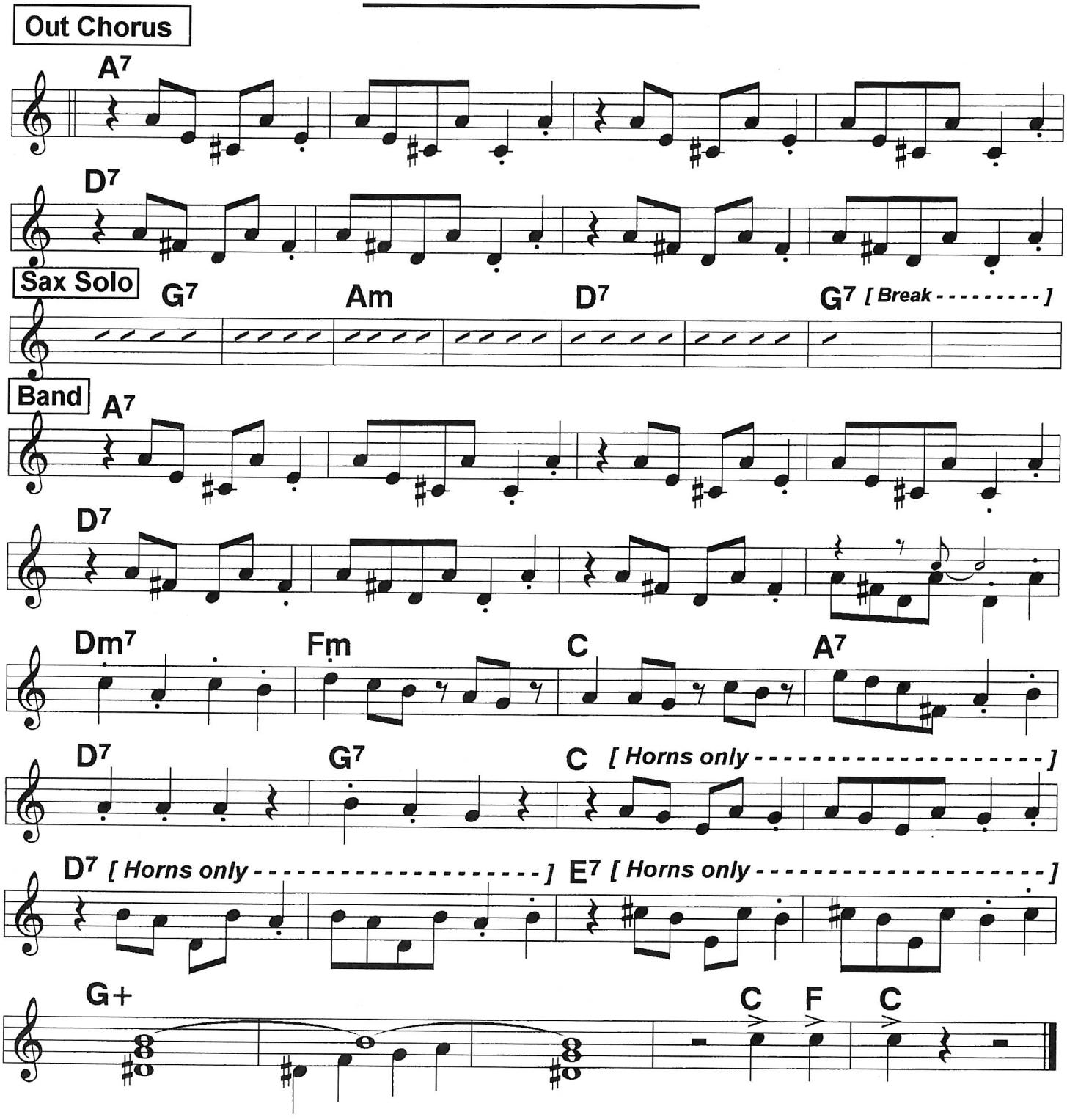
Turn the page for Riff chorus

To Next Page

My Pretty Gal (3)

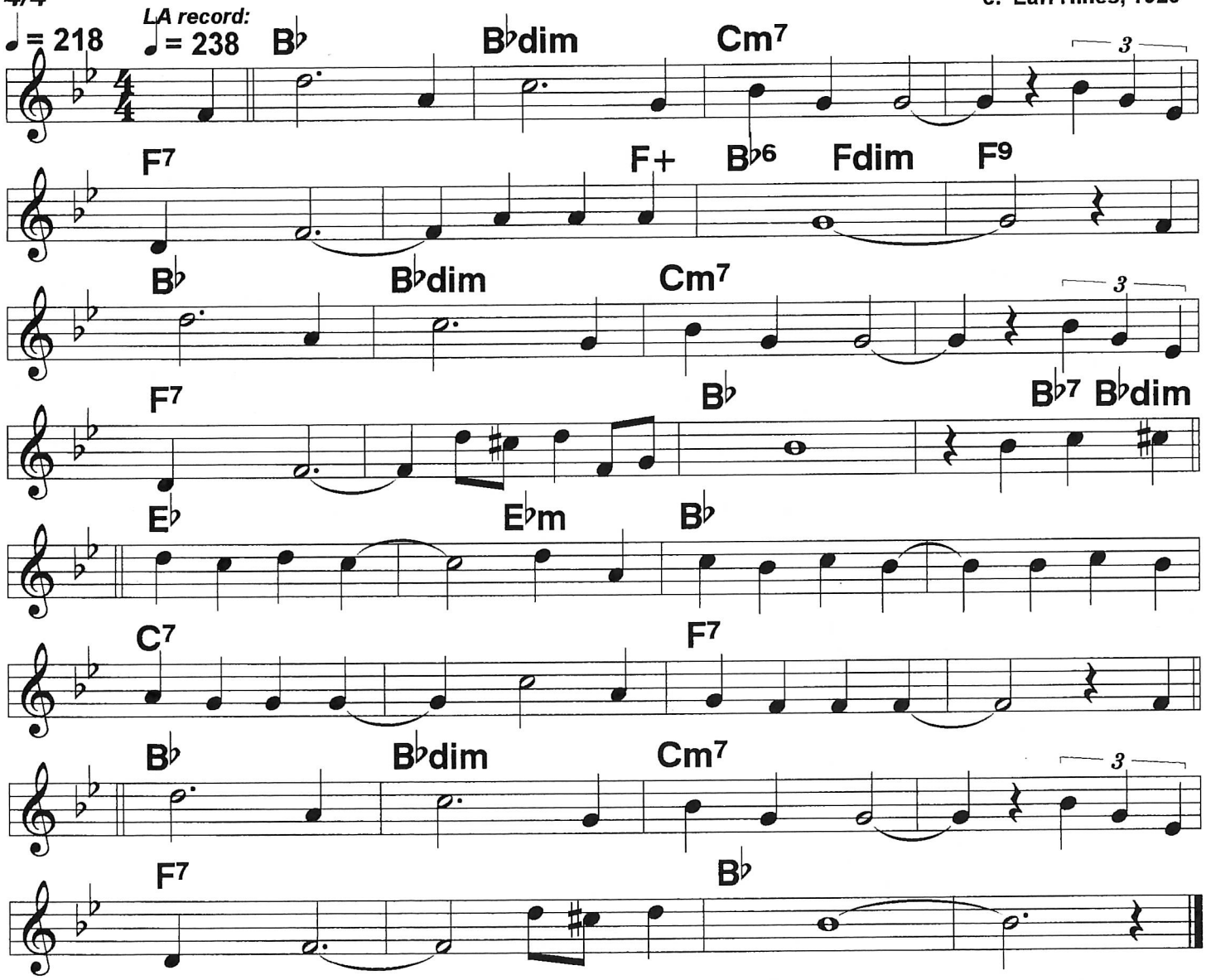
Riff chorus

Solos

On the record, this is a trade 8s between violin and band.



My Pretty Gal (4)

109 My Monday Date

Most commonly played as a regular jam tune, w/ no reference to 6/27/28 LA rec, which is in C. Chords from rec. Hines 12/8/28 solo rec has a verse; music not found. New lyrics were written in 1954, so perhaps there's a sheet.

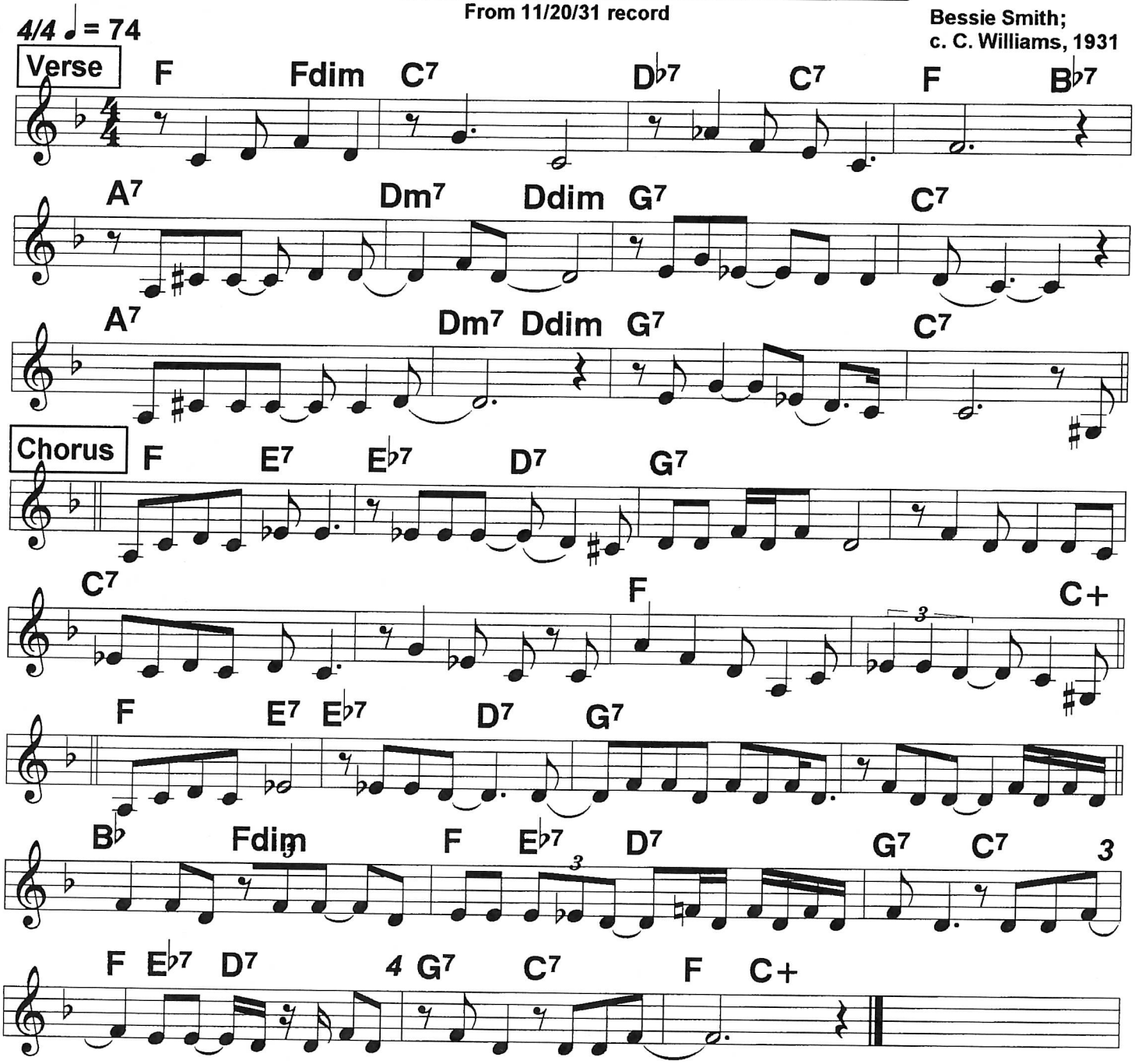
Armstrong, '28;
c. Earl Hines, 1928

(Now) Don't// for- get// our Monday date/ /| You promised
Me/// /| Last/ Tues-/day./ ///| And
When// the clock// strikes half past eight,/ /|I'll be there
Waiting// / With a kiss and a sigh./// |I'm gonna

Hold you so fast //when we dance cheek to cheek; /store up e-
Nough love to last /us/ the rest of the week. ///|So

Don't// for- get// our Monday date/ /|baby I
Promise// // neither will I./// ///|

Need A Little Sugar In My Bowl

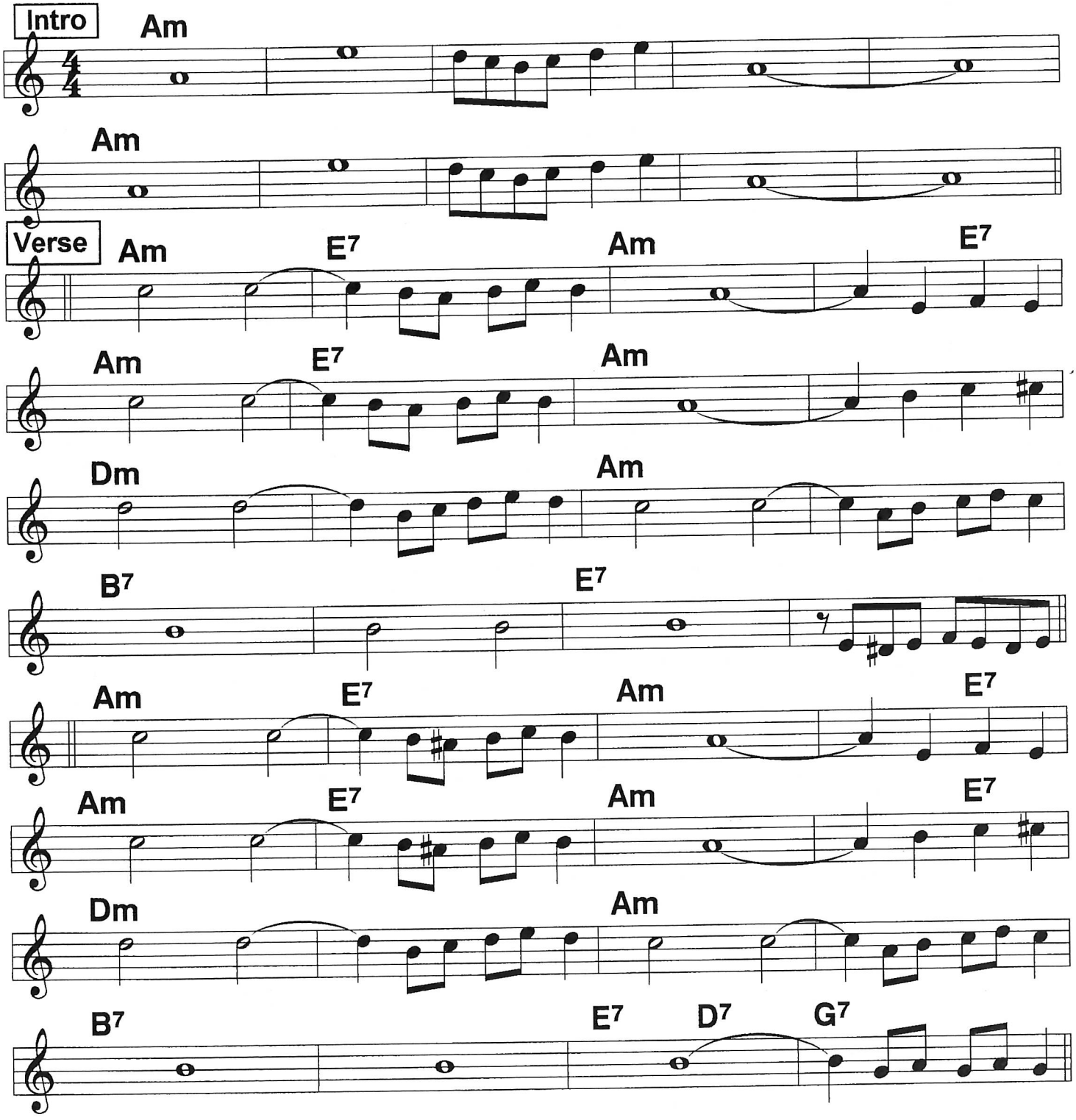
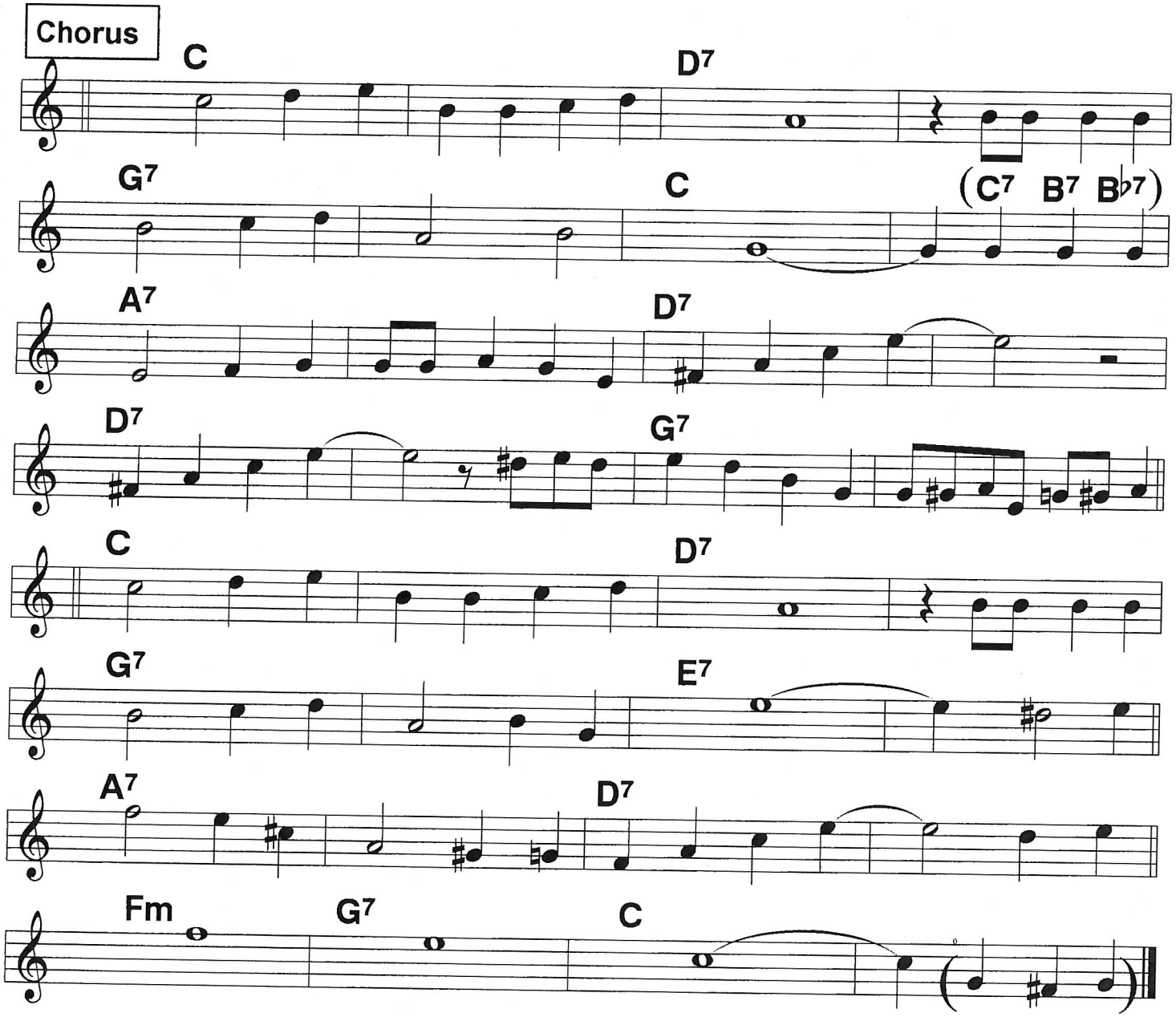
From 11/20/31 record

Bessie Smith;
c. C. Williams, 1931

Many of the naughty novelties in this book come from ca. 1930-31, were composed by leading black pop tune writers. Don't know whether they were all published individually, but a bunch of them were published in 6-7 folios of ten tunes each.

111 New Orleans Shuffle (1)

Often played in Bb

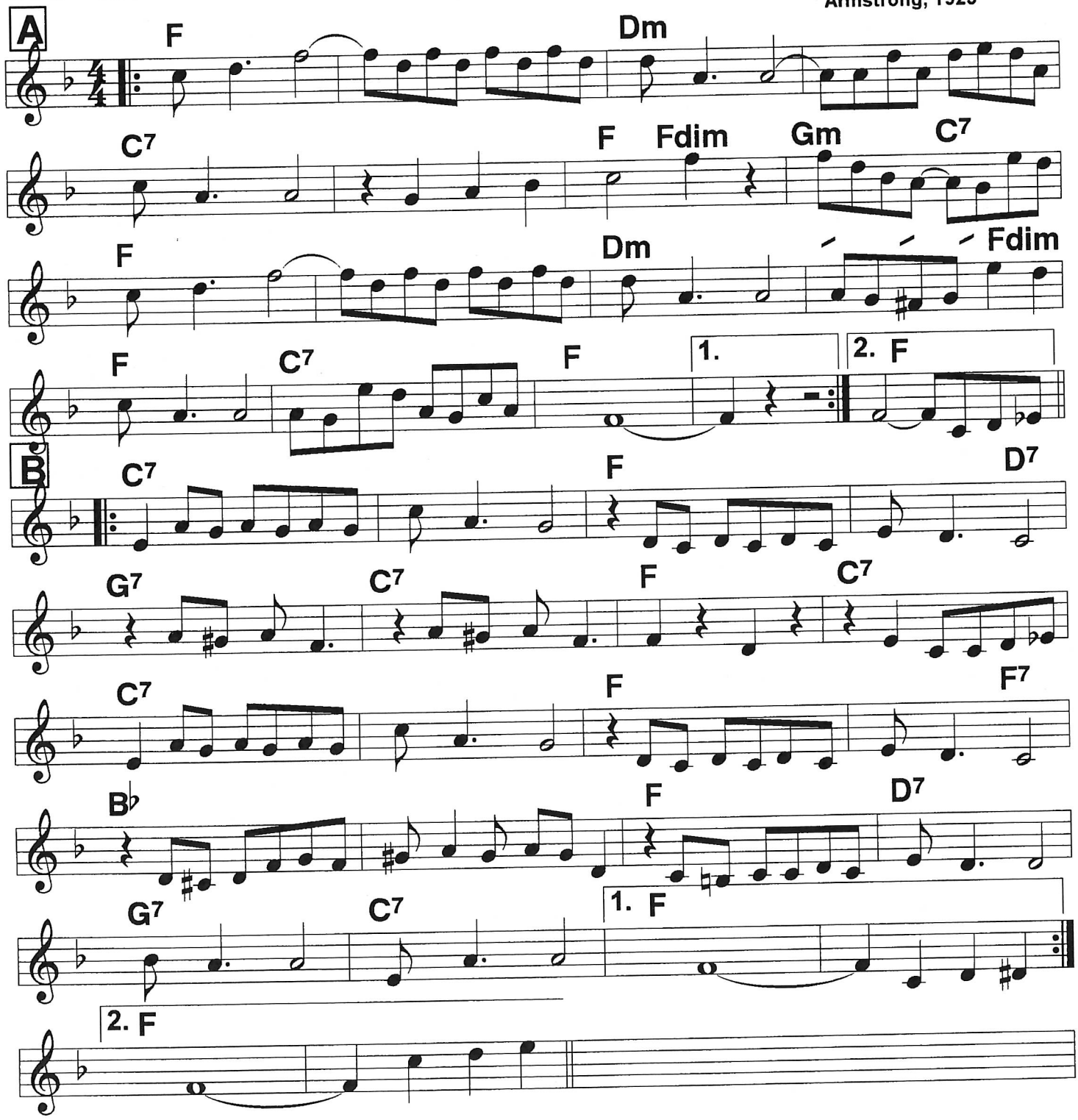
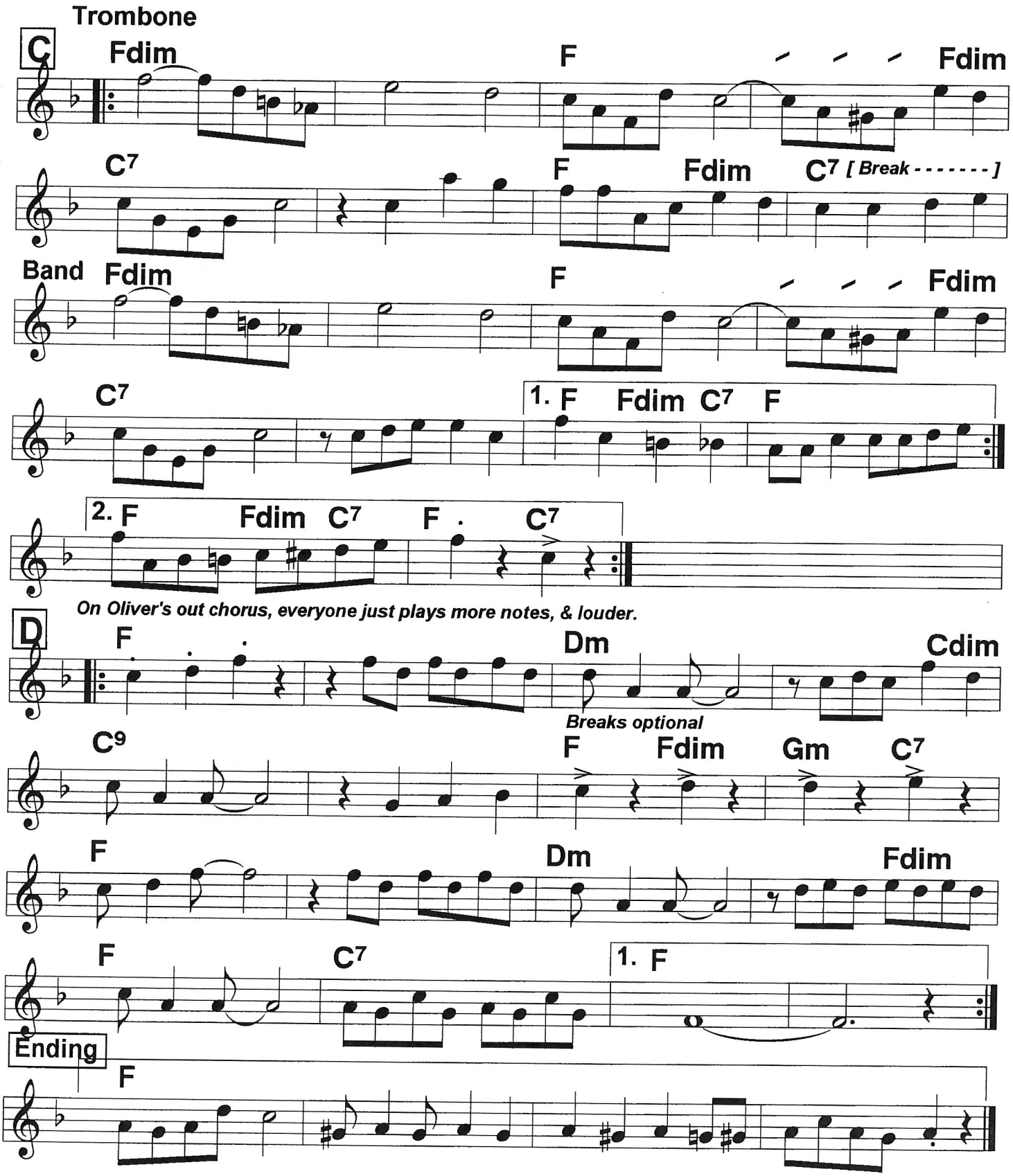
Halfway House Orch.;
c. Bill Whitmore, 1925

4/4 2-beat ♩ = 224

New Orleans Shuffle (2)

Don't get this confused with the Drifters' "Fools fall in love", no no no!

New Orleans Stomp (1)

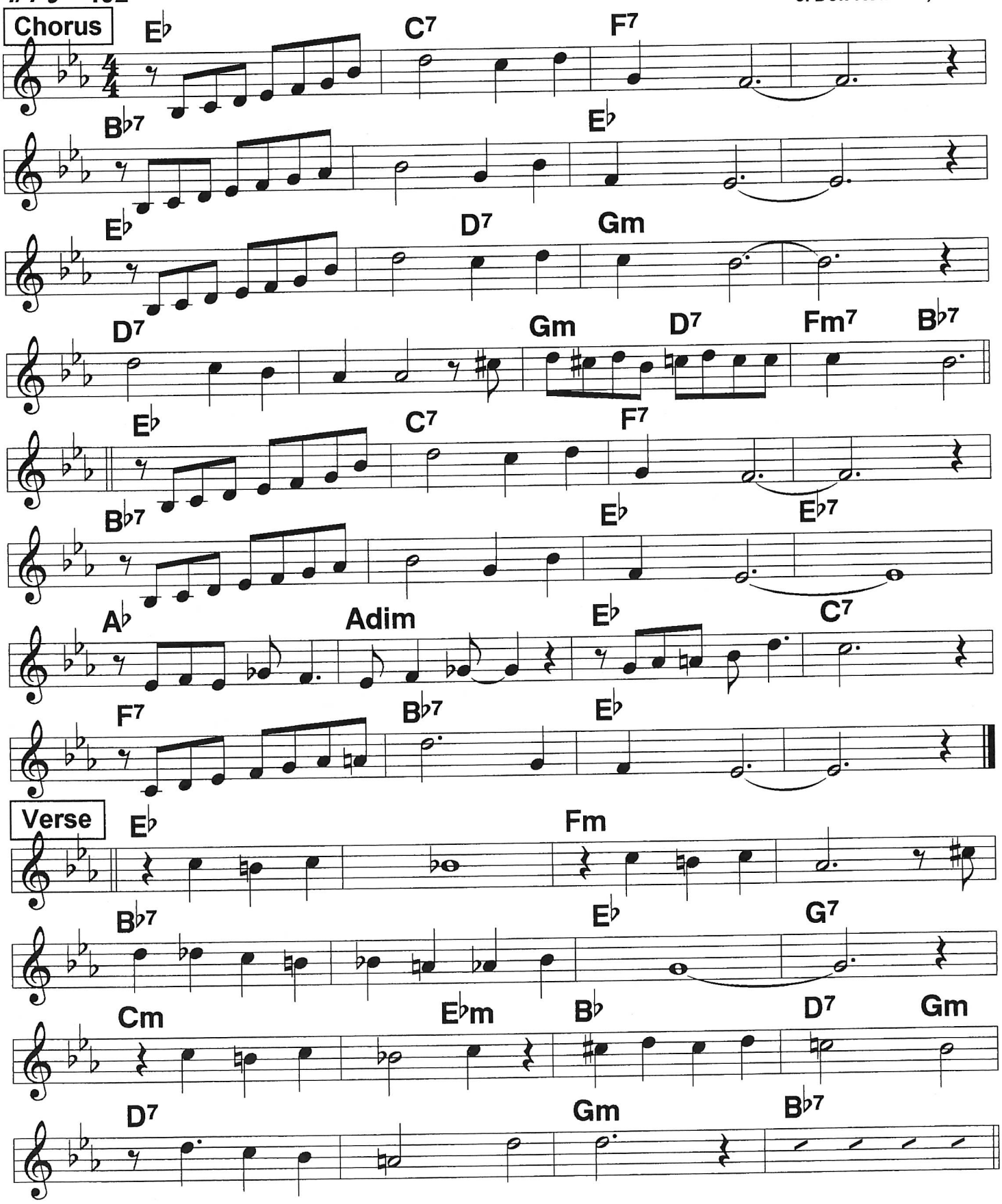
(New Orleans Cut-Out)

Based on the copyright deposit sheet (orig. in G), which the record follows closely, with the usual jazz variations and stylistic

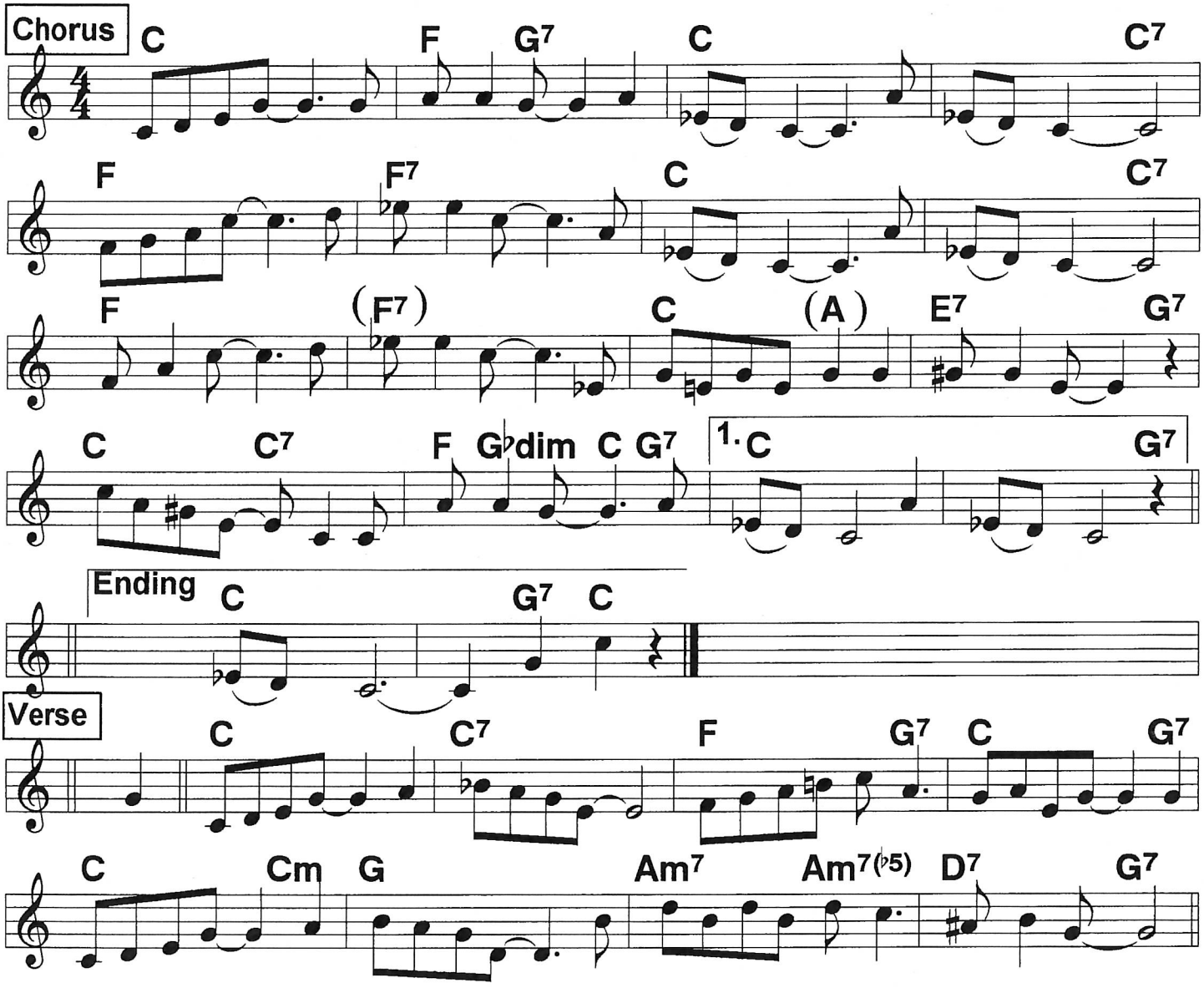
King Oliver '23; c. Louis Armstrong, 1923

New Orleans Stomp (2)

Routine: A A, B B, C C, (Solos on C or D), D D ending

113 No One Else But You

Armstrong '28;
c. Don Redman, 1928

4/4 ♩ = 192

Nobody Knows the Way I feel This Mornin'

Alberta Hunter '24,
Clara Smith '24;
c. Tom Delaney, 1924

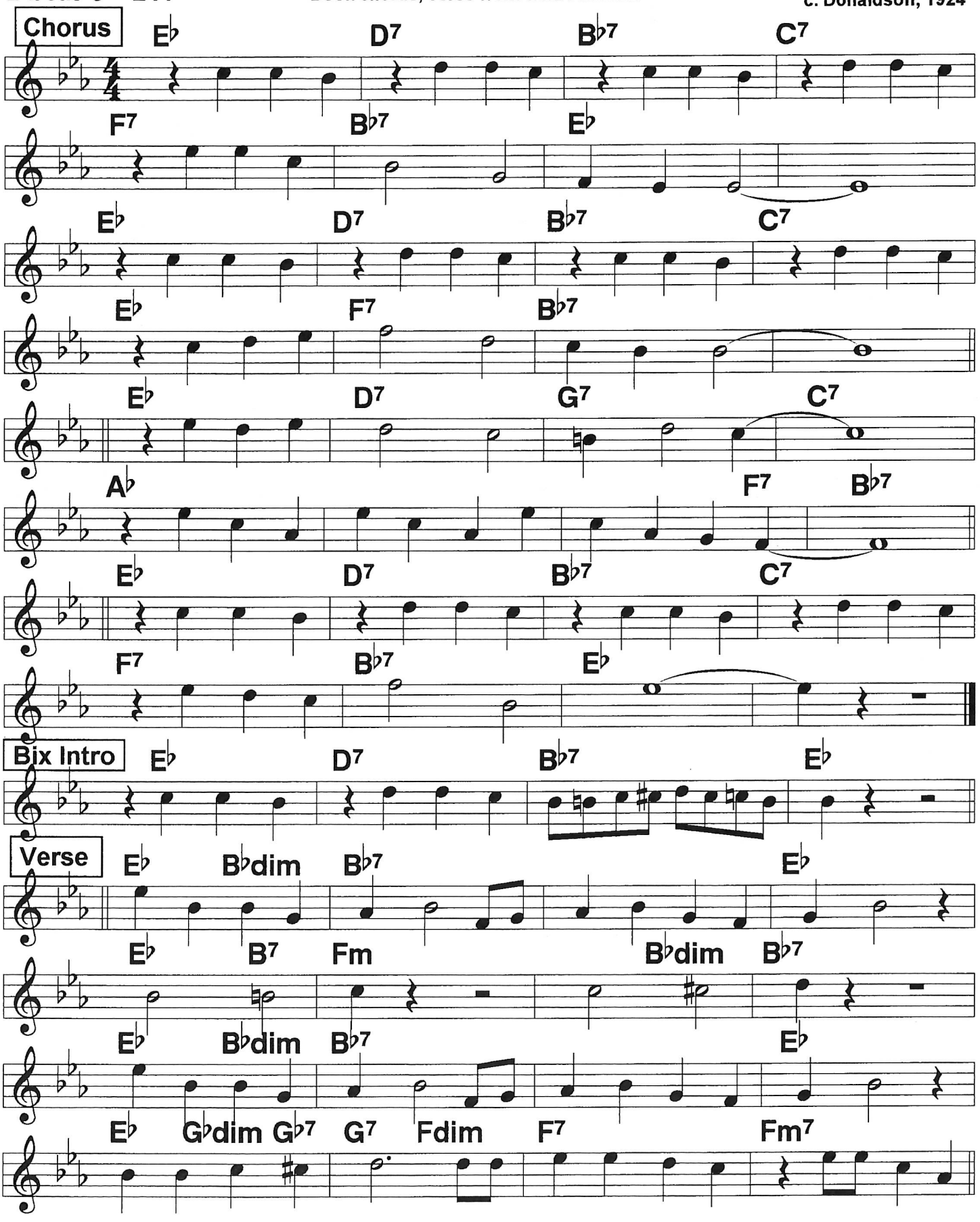
4/4 ♩ = 88

Several records. Sheet music not found, so used unverified book source.
Hunter sings it in Ab, basically verifies the chorus melody; no verse.
Bechet's 6/4/40 record plays it as a straight 12-bar blues

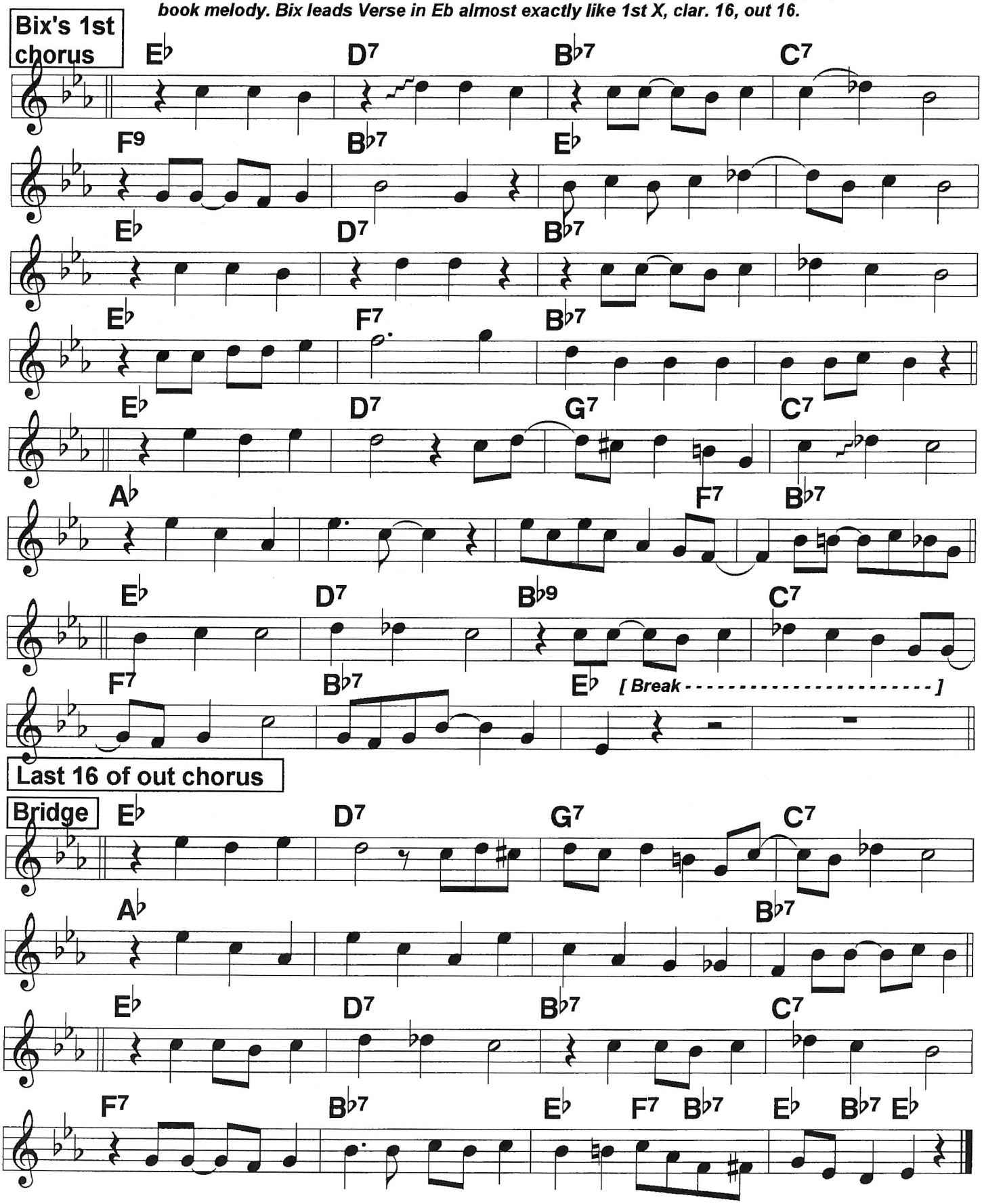
115

Oh Baby (Bix) (1)

2-beat ♩ = 244

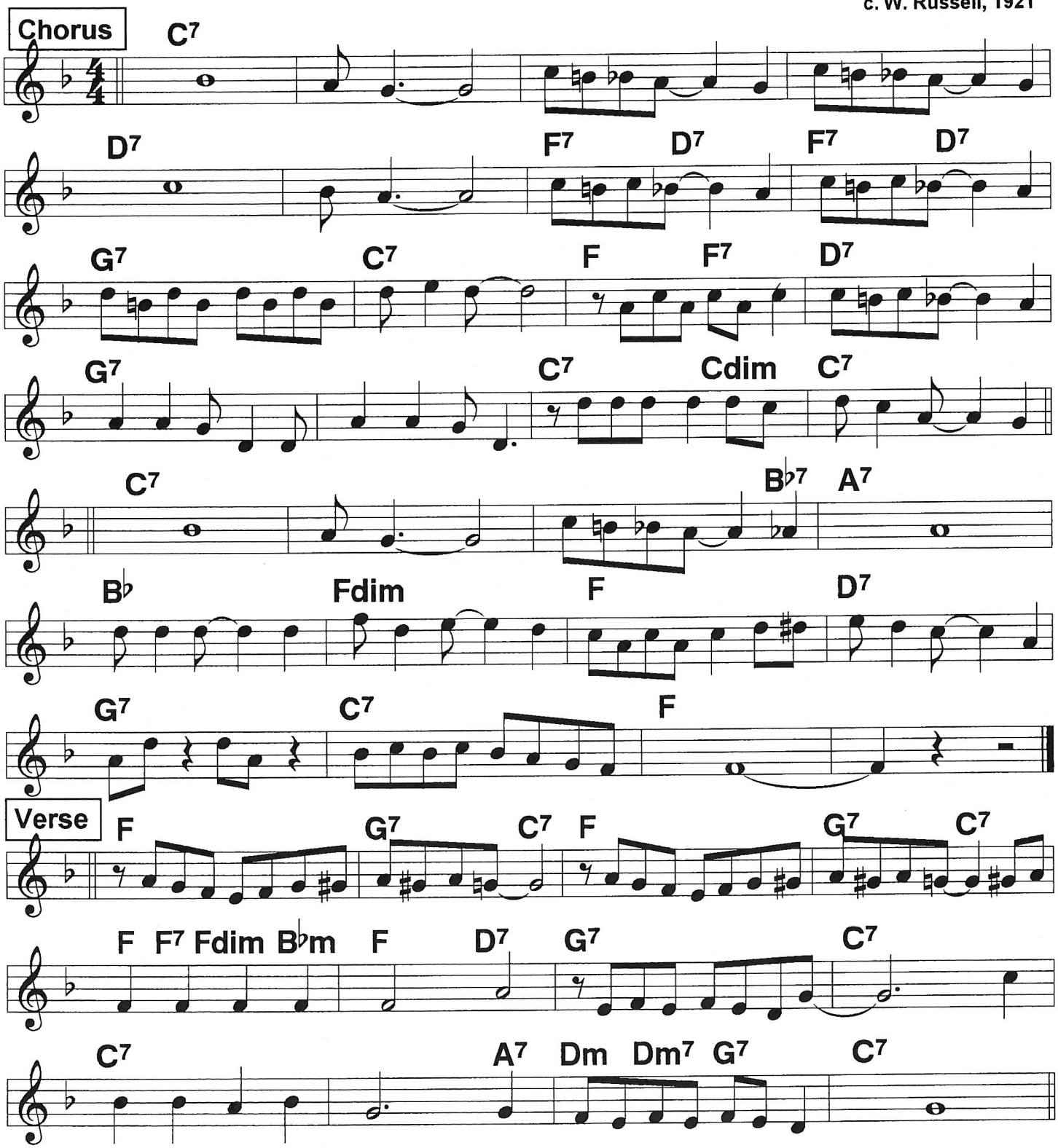
Book chorus, verse from 5/6/24 record.

Wolverines '24;
c. Donaldson, 1924

Oh Baby (Bix) (2)

Record: Intro, Verse, this chorus. Banjo modulates into F for sax solo, which plays book melody. Bix leads Verse in Eb almost exactly like 1st X, clar. 16, out 16.

Oh Daddy Blues

Note at bottom

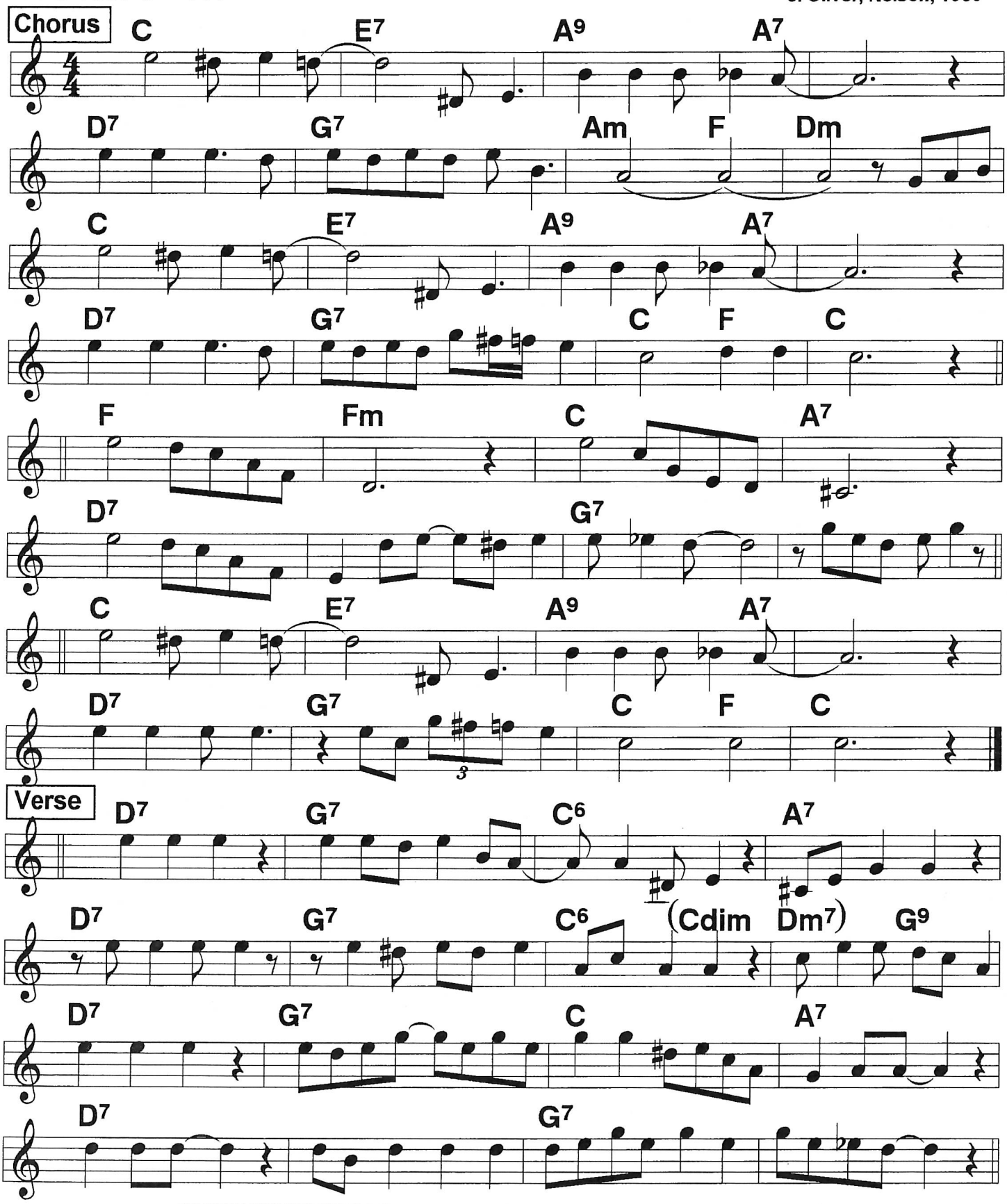
Ethel Waters '21;
Bessie Smith '23;
c. W. Russell, 1921

4/4 Plaintively ♩ = 96

Book version. Strong melody good as instrumental. 4/11/23 Bessie Smith record in C. 8/11/23 Eva Taylor w/Clarence Williams record. features ET-CW duet; in Eb

Olga

4/4 2-beat ♩ = 144

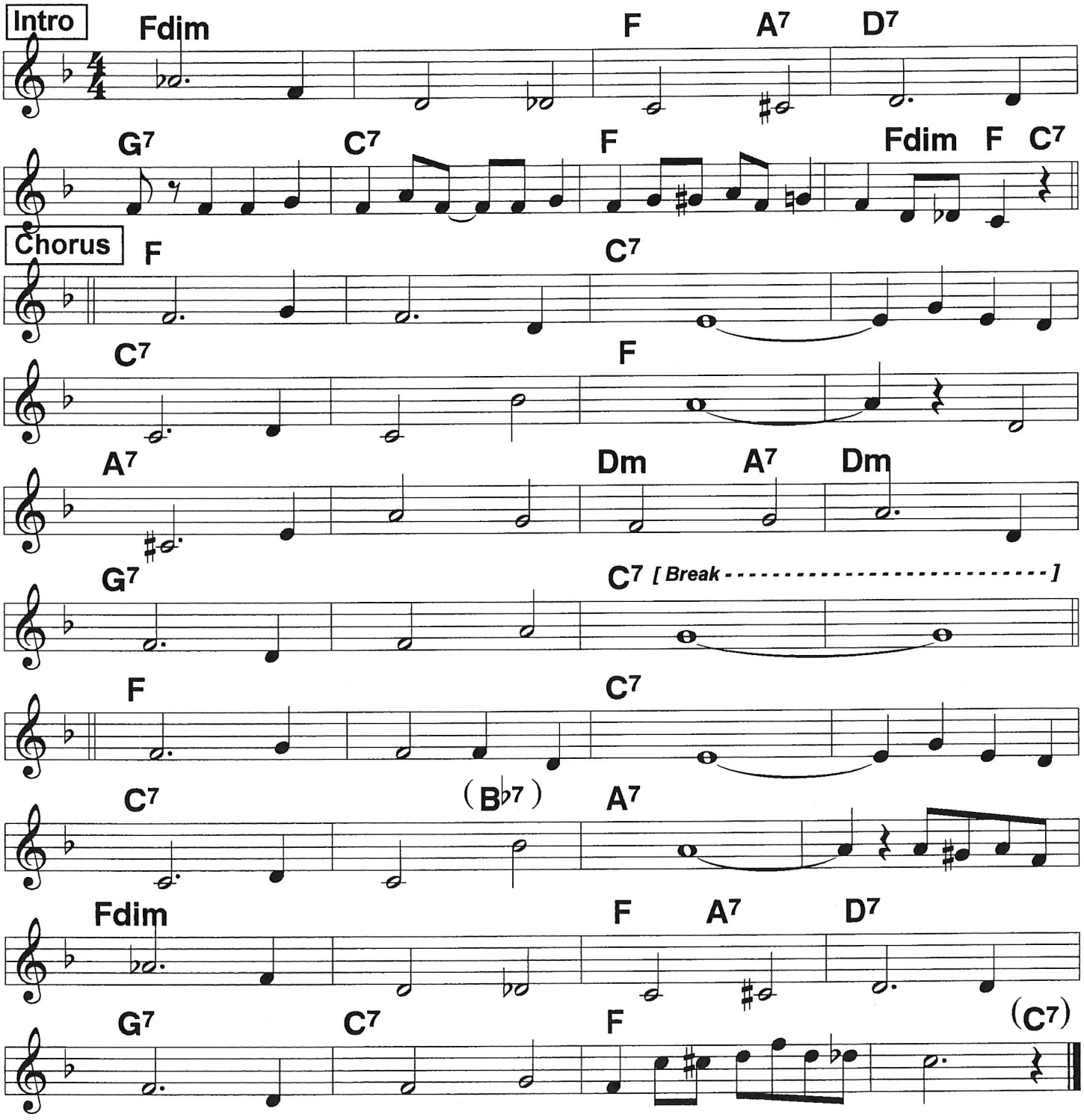
From the 5/22/30 Oliver record, take 1

c. Oliver, Nelson, 1930

Another nice belly rubber, especially effective played as lilting 2-beat.

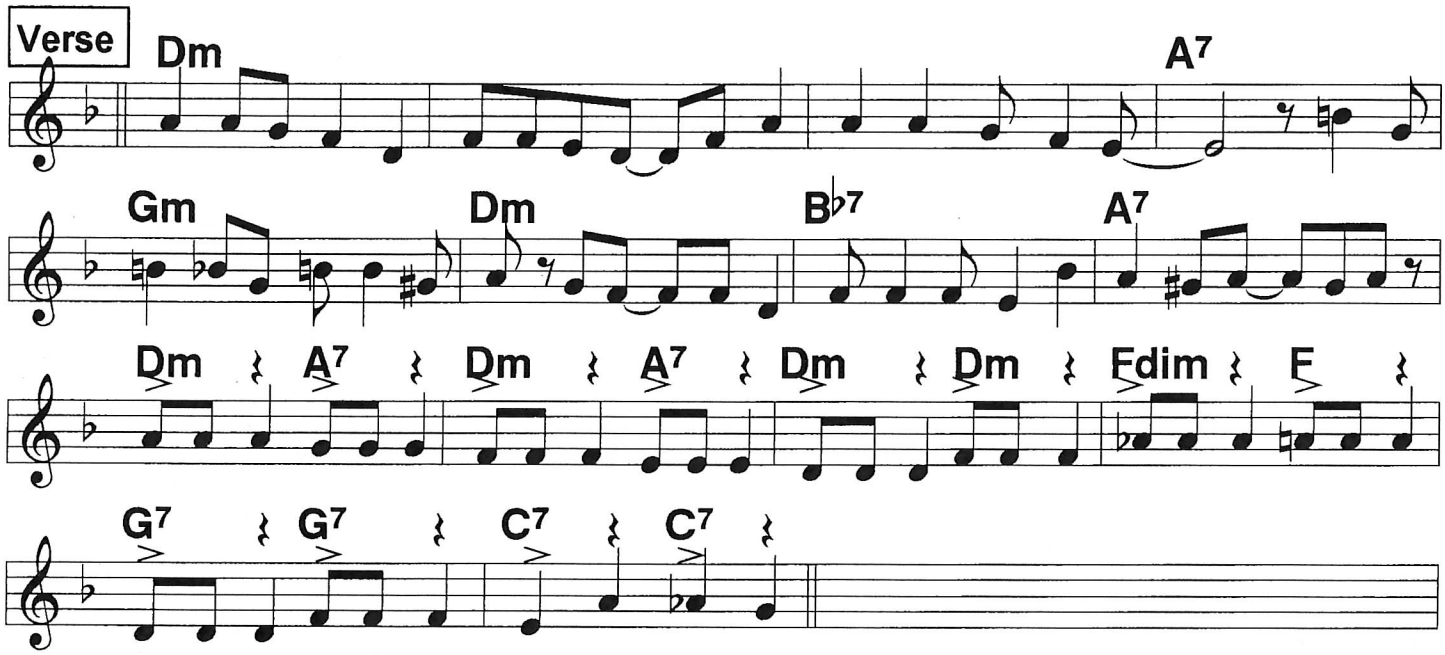
Oriental Man (1)

Adapted from Footwarmers 12/3/27 record

Johnny Dodds, 1927

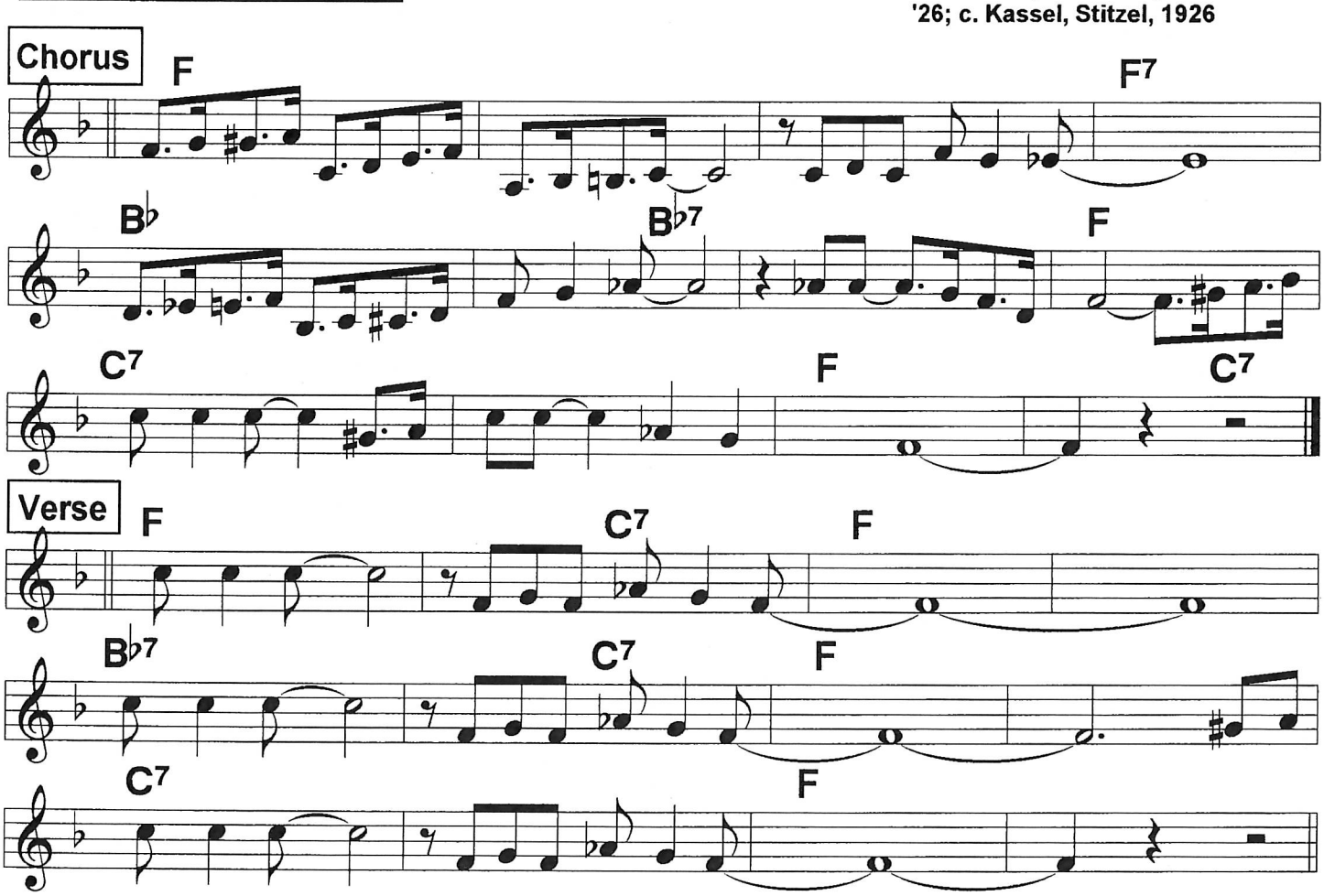
2-beat ♩ = 254

Routine: Intro, C, V (bars 9-14, all but lead horn play only 1st & 3rd beats), solos on C, V (w/ 1 & 3 beats), C C

Oriental Man (2)



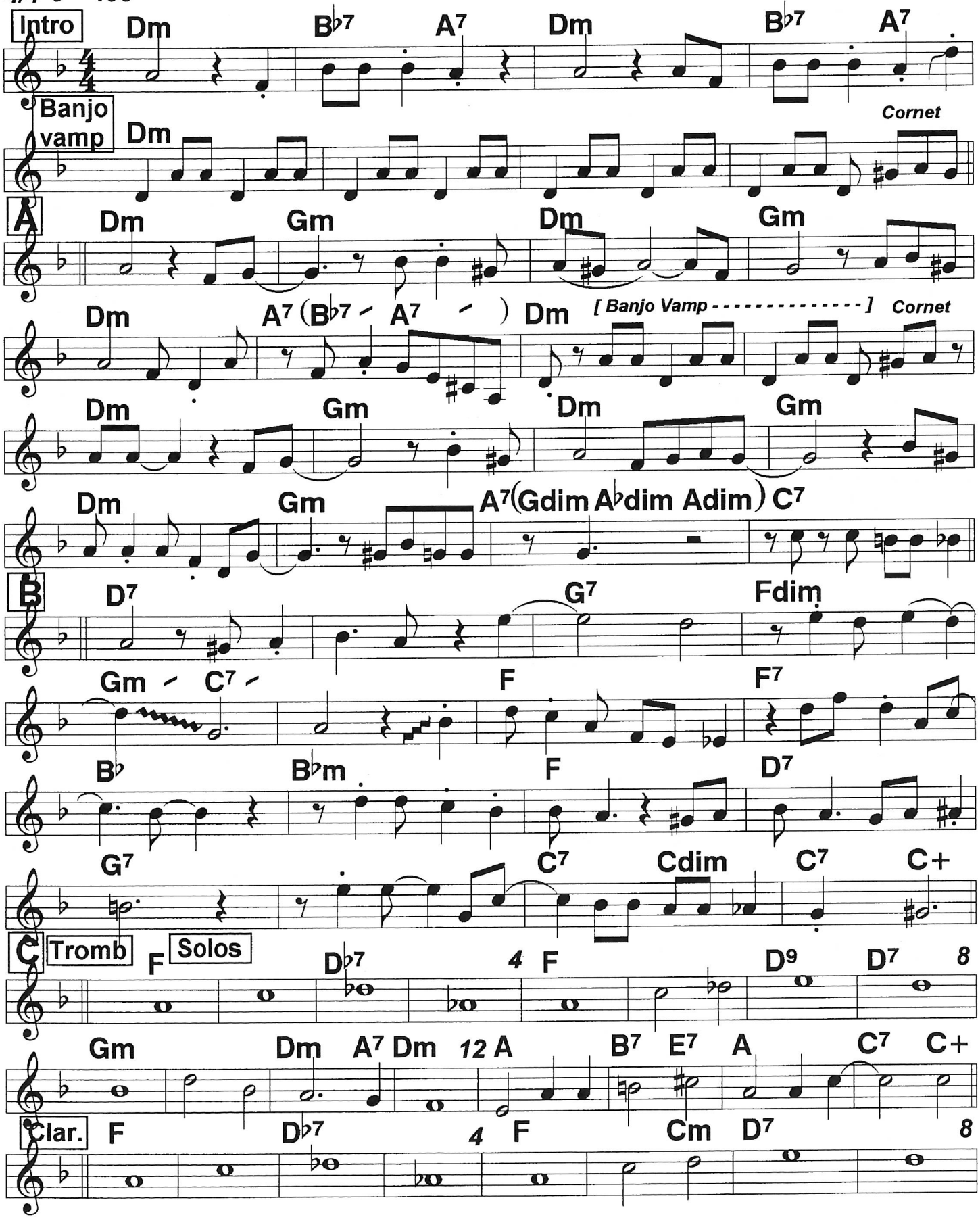
Jackass Blues

4/4 ♩ = 112

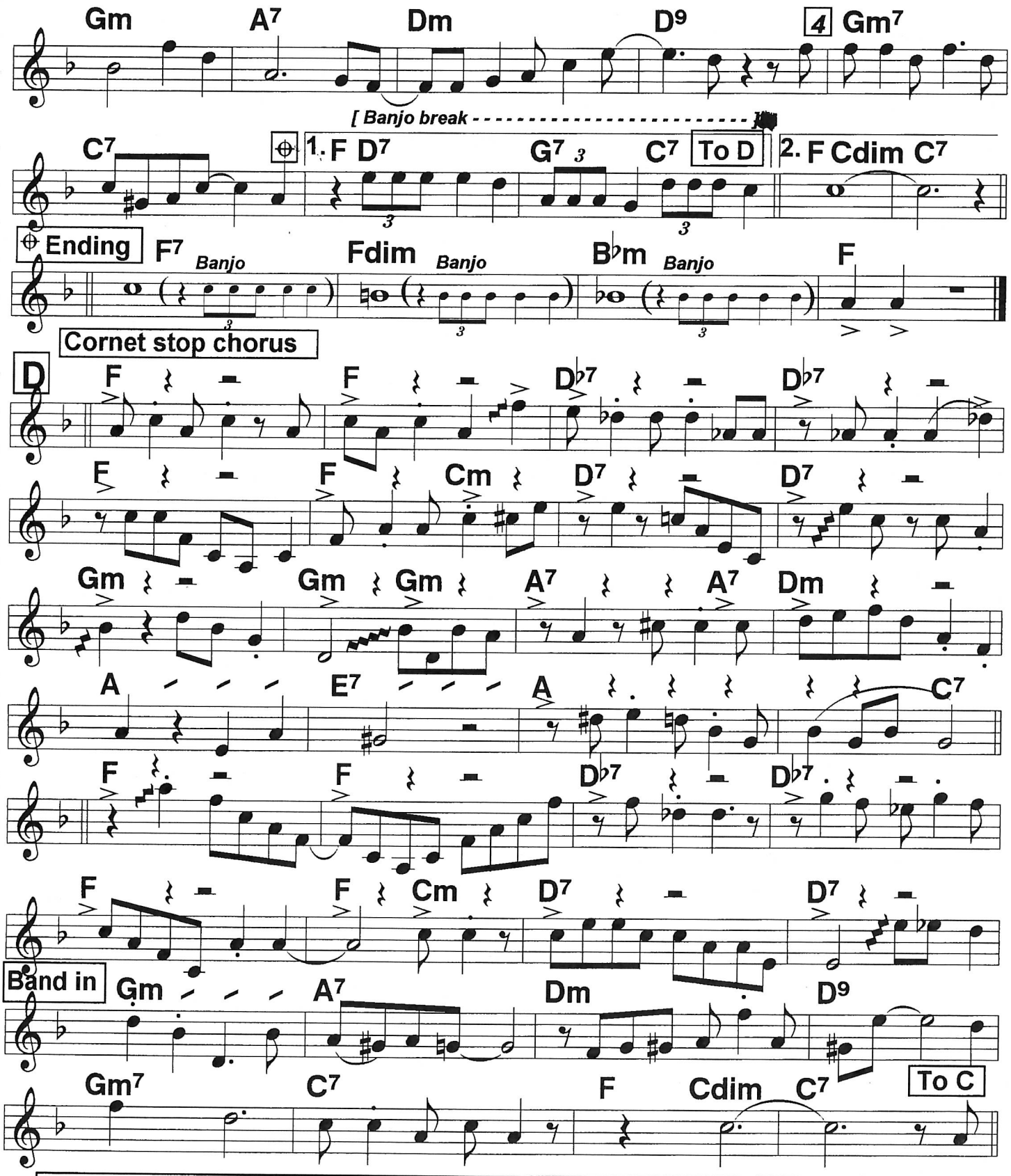
Bechet '35, Oliver '26, C.Williams '26; c. Kassel, Stitzel, 1926

119

Oriental Strut (1)

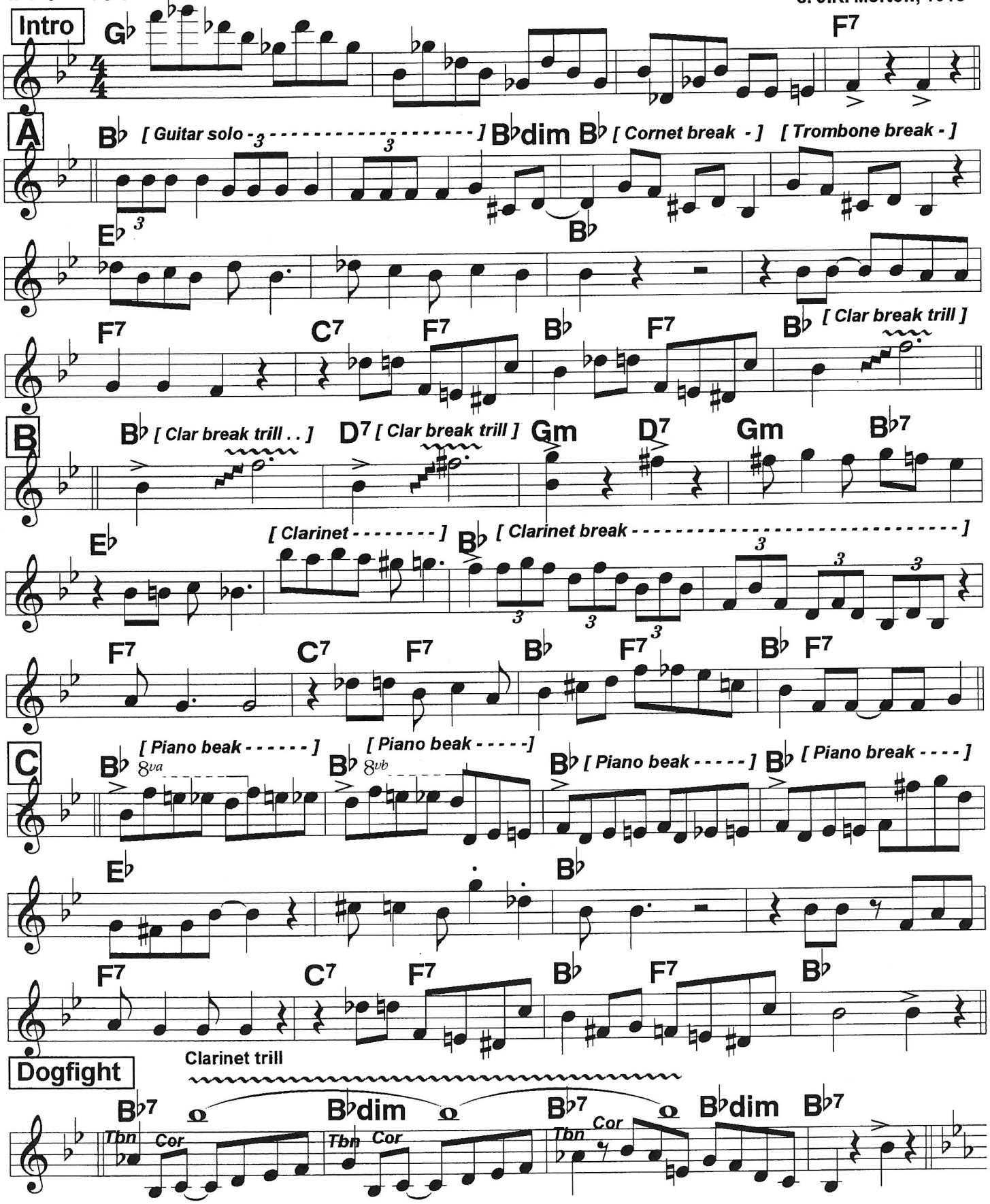
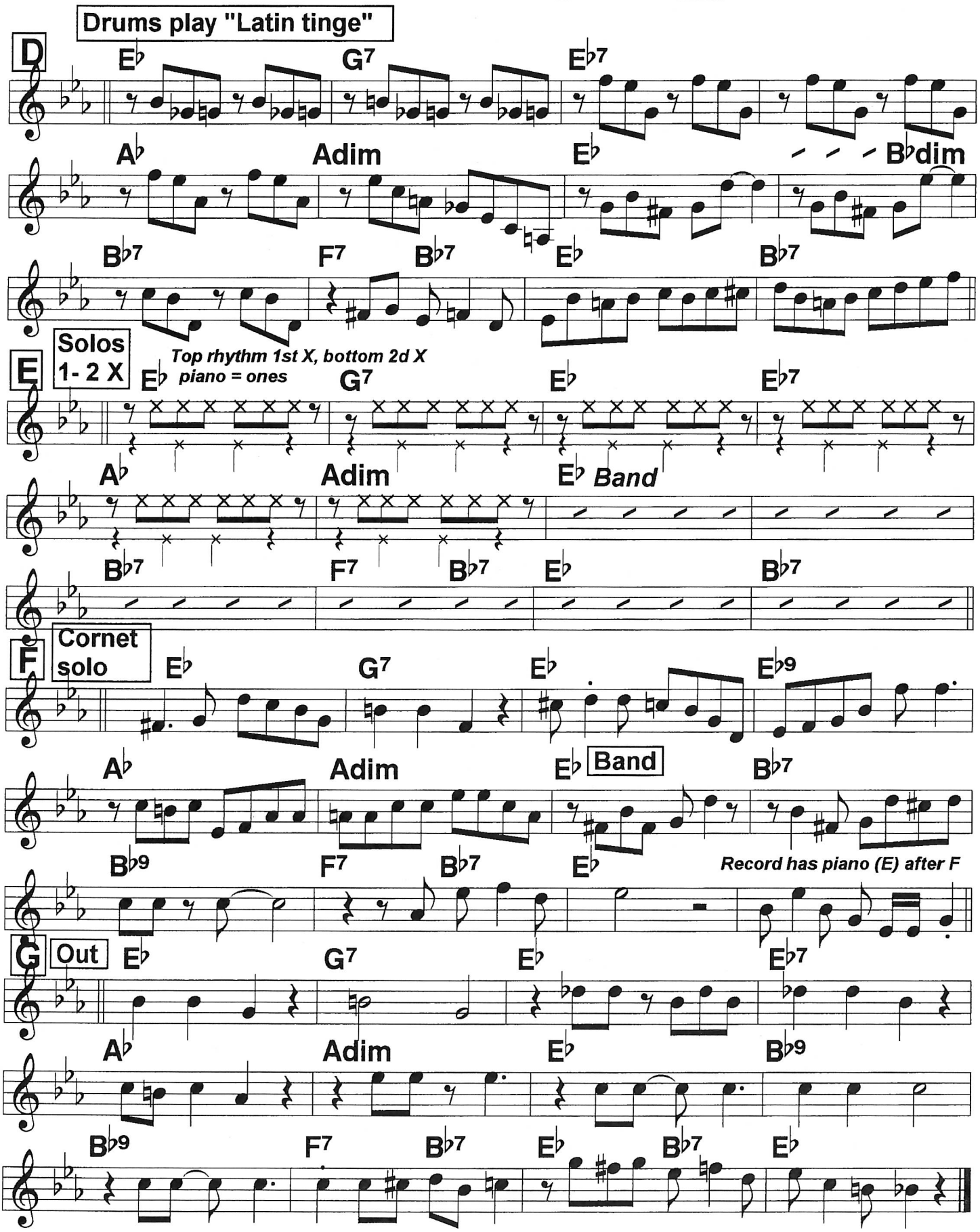
Armstrong Hot 5, '26;
c. John St. Cyr, 1926



Oriental Strut (2)

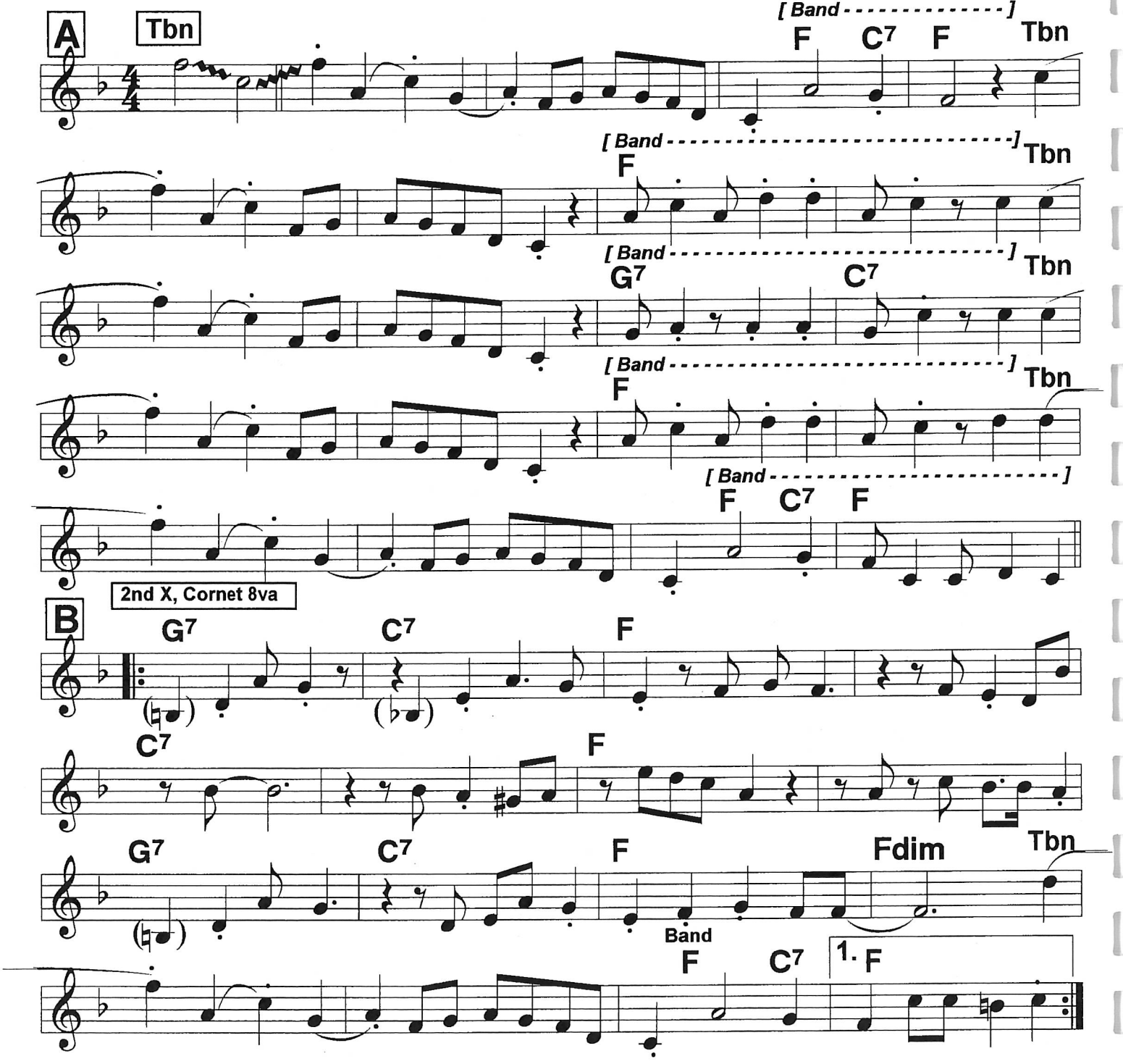
C: 2nd 16 bars melody constructed for continuity when playing string of solos.

Routine: Intro, Bjo vamp, A, B, C tbn 16 as written, clar solo 16, (other solos 16 or 32), D Cornet stop chorus, C Band 1 or 2 X with Ending.

Original Jelly Roll Blues (1)

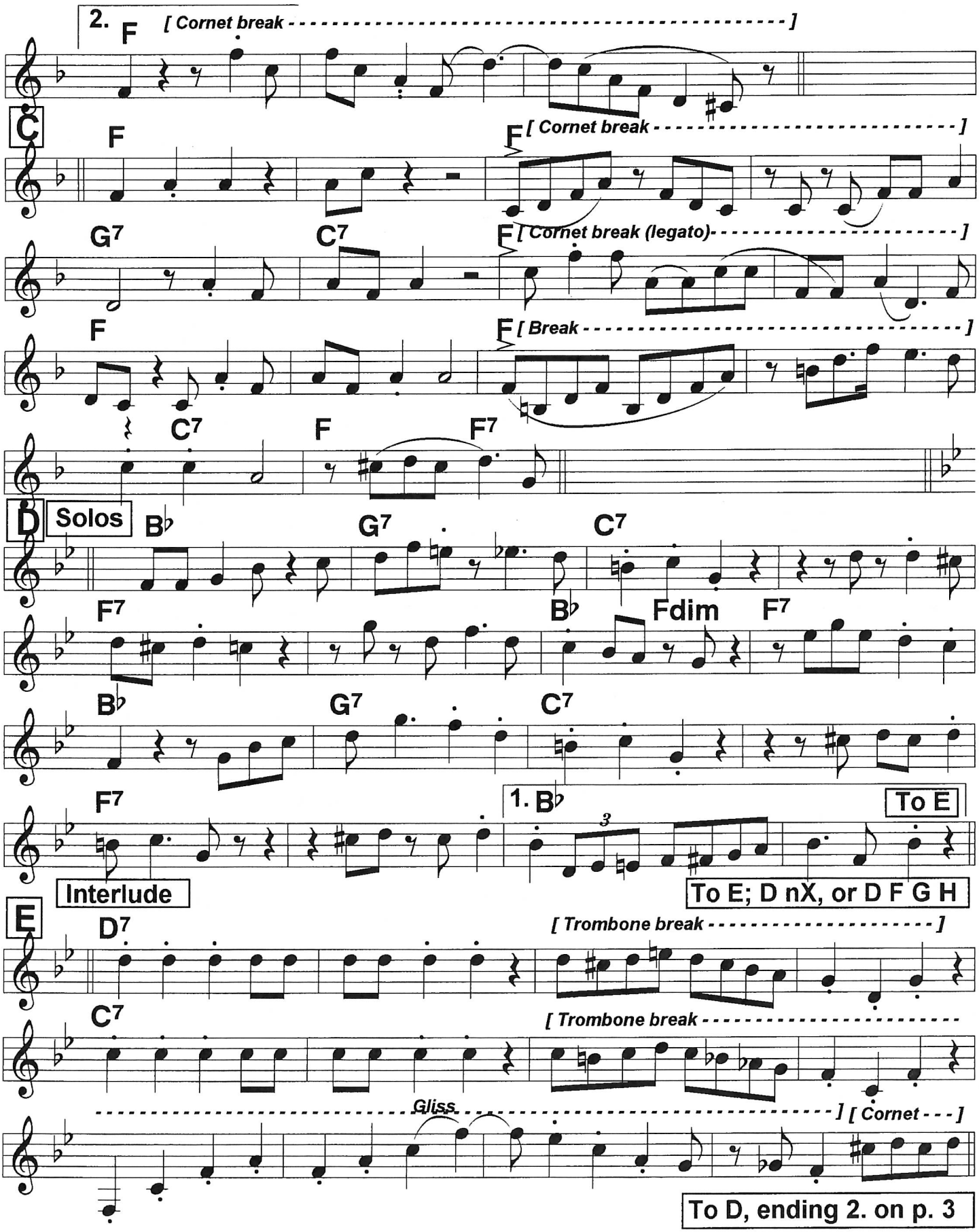
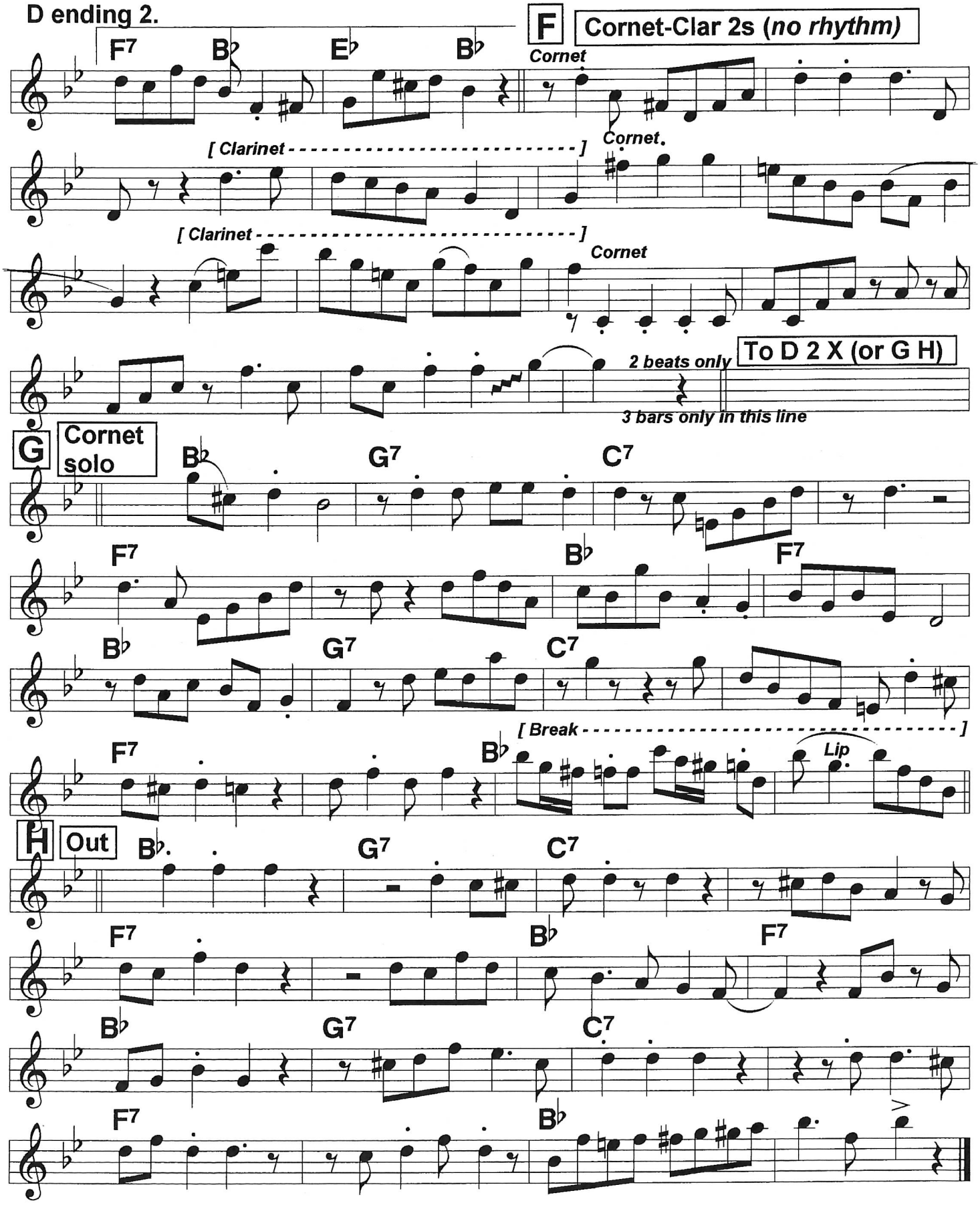
Red Hot Peppers '26
c. J.R. Morton, 1915

Original Jelly Roll Blues (2)

121 Ory's Creole Trombone (1)

The 9/2/27 record minus LA's 2nd B, D choruses.
Despite the title, it's really an Armstrong feature.

Armstrong Hot 5, '27

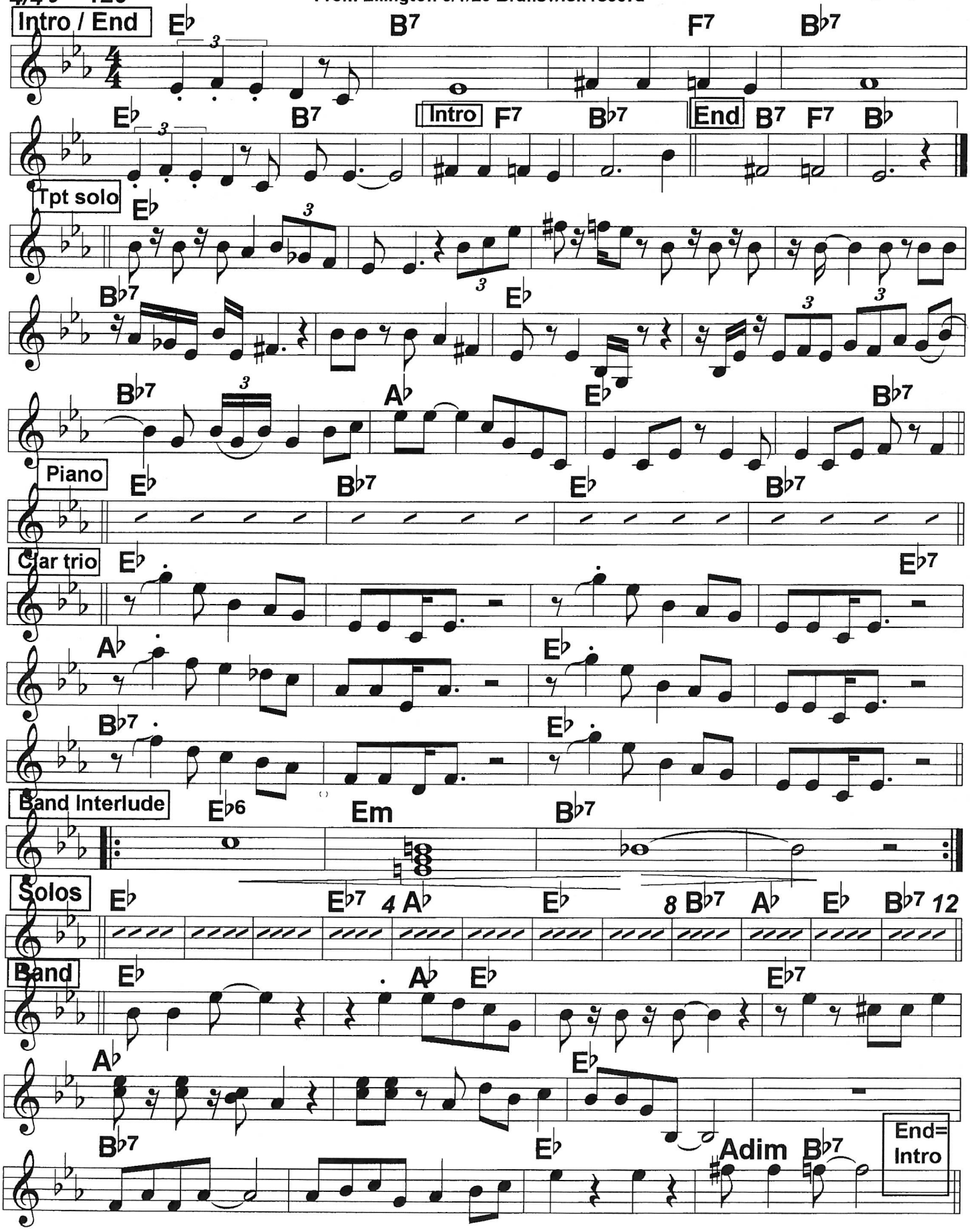
4/4 ♩ = 206

Routine: A B B C D E, solos on D, D F G H

Alternate): A B B C D E, solos on D, (E), D melody, jam 1-2 X

Ory's Creole Trombone (2)

Ory's Creole Trombone (3)

Paducah

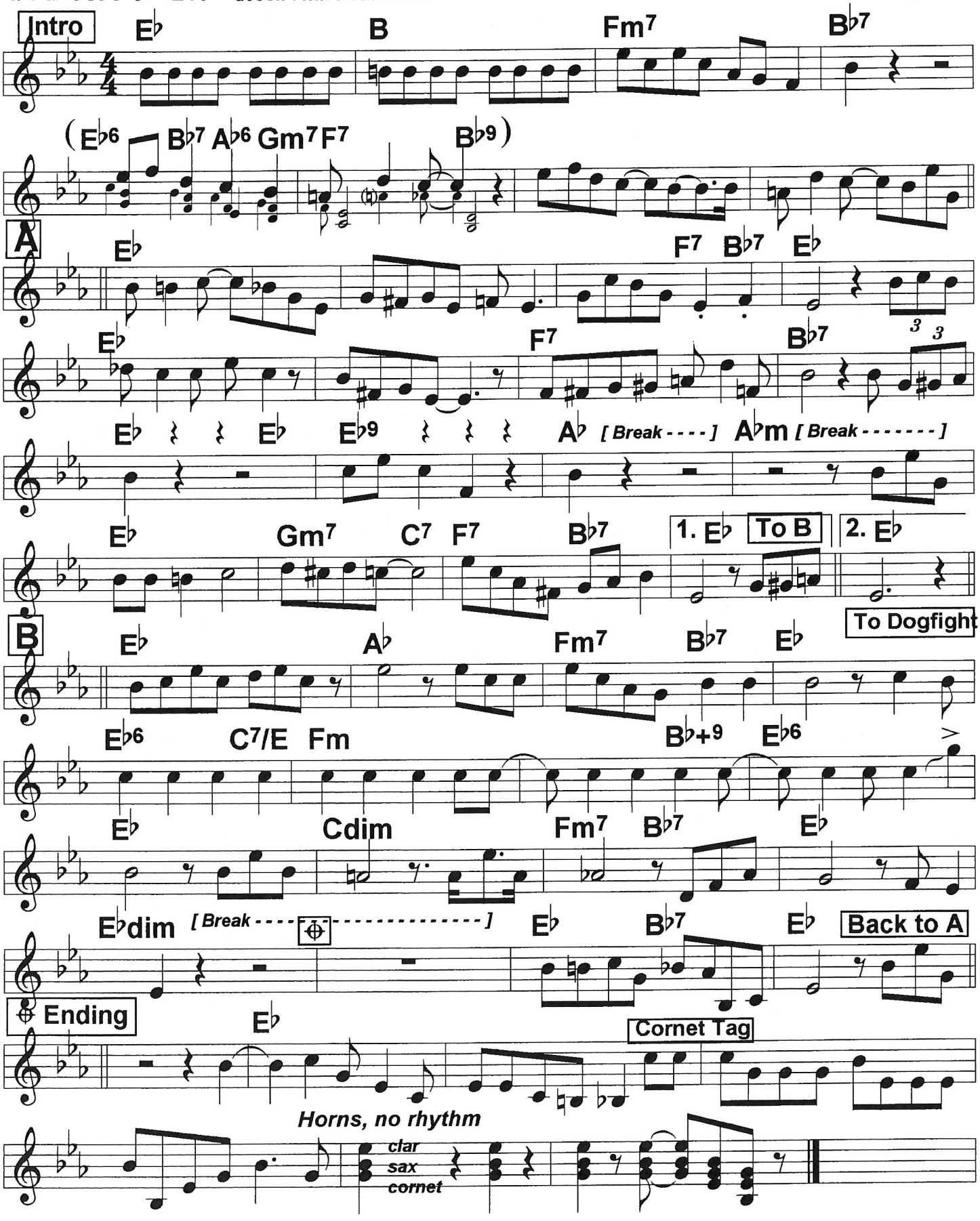
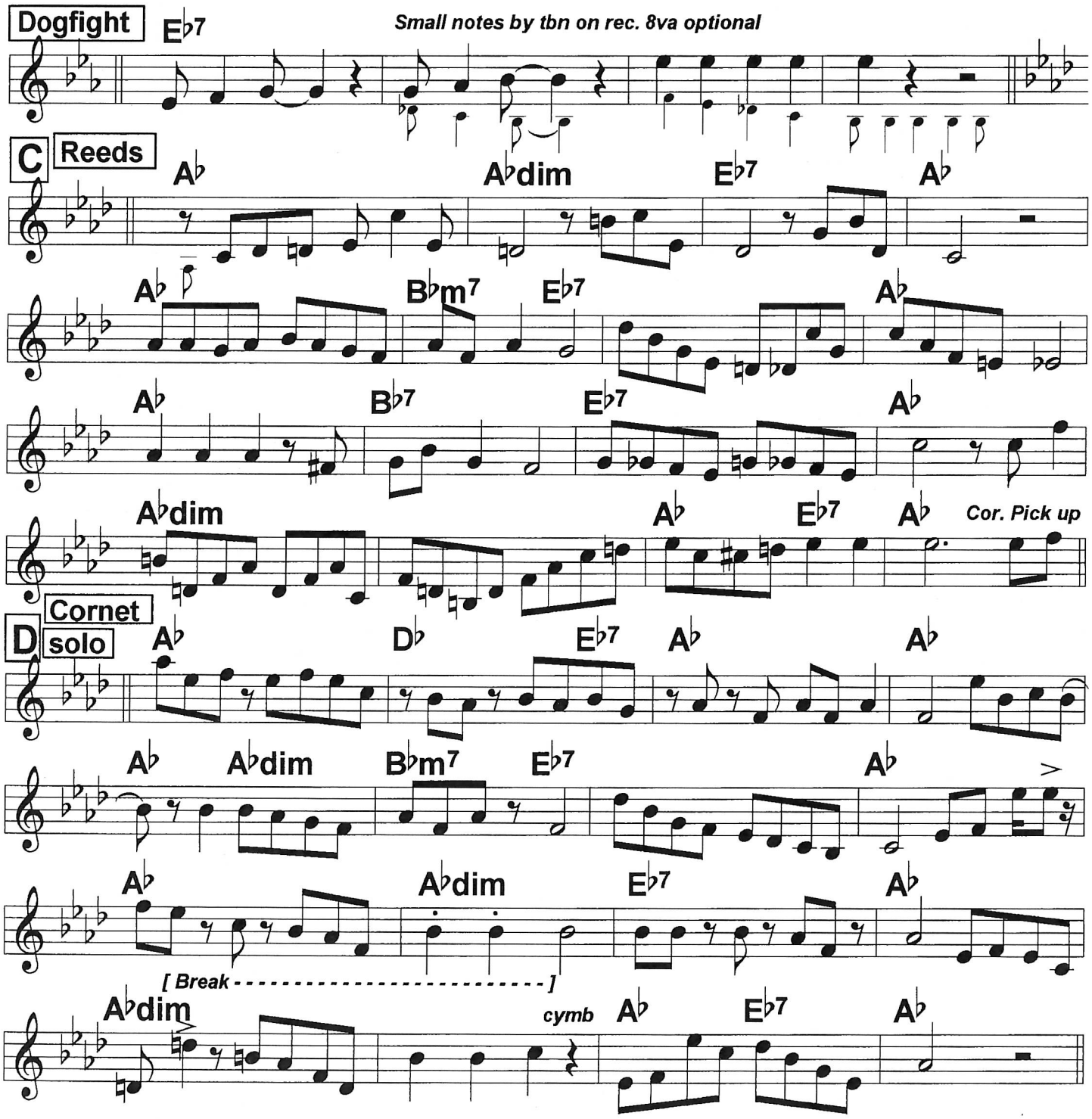
From Ellington 3/1/29 Brunswick record

c. Ellington, 1929

4/4 ♩ = 126

123 Ostrich Walk (Bix) (1)

4/4 2-beat ♩ = 210

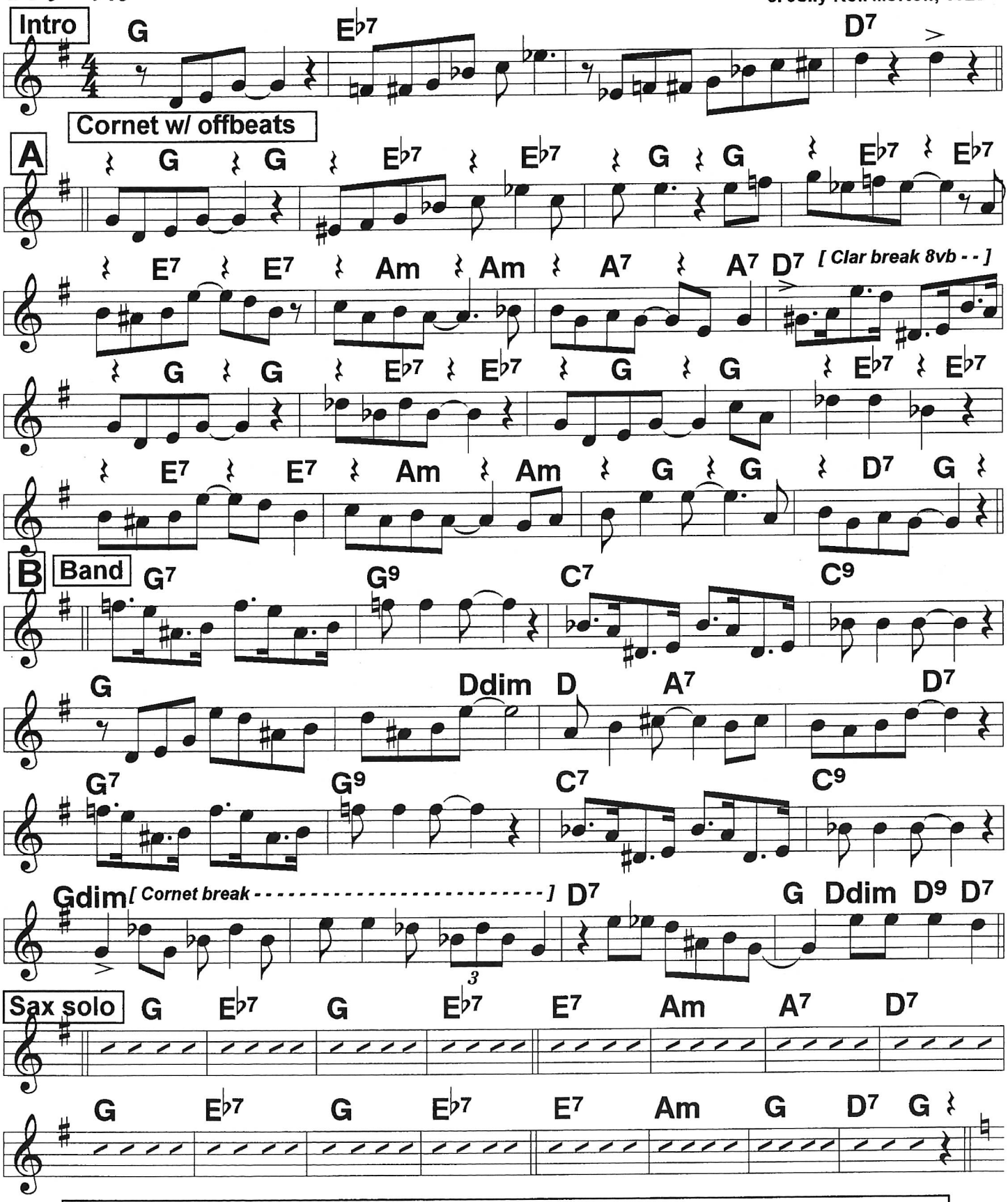
Trumbauer record w/Bix. Orig. ver. by ODJB is still standard, doesn't have section B.

Bix-Tram, 1927; c. ODJB, 1917

Ostrich Walk (Bix) (2)

Routine: Intro A B A, Interlude, C, Cornet & other solos on D, A B w/ending.

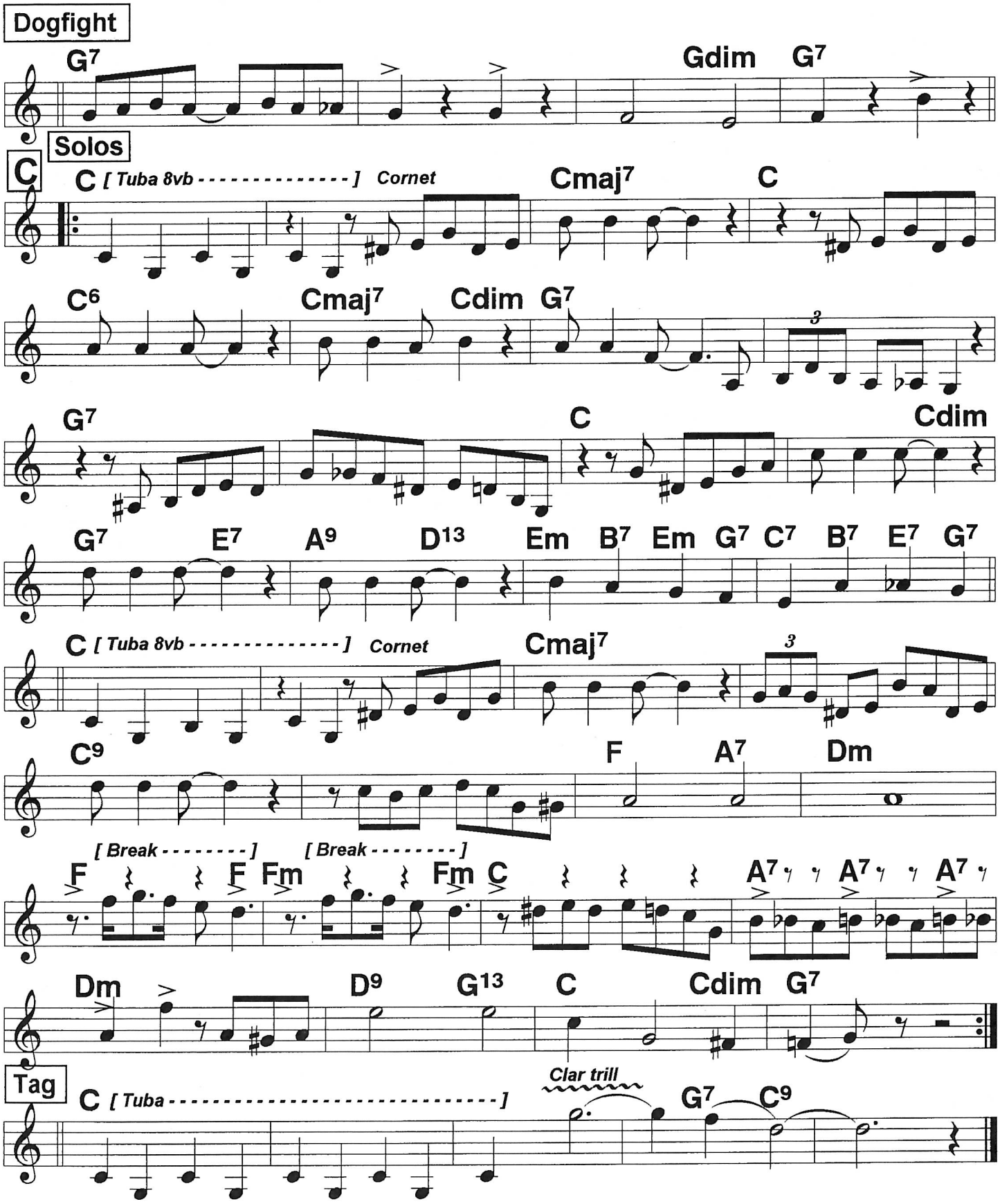
Intro bars 5-6: the record has some strange notes; we used Jimmy McPartland's solution in his "Shades of Bix" album. Decide who does what , do it again in bars7-8. Don't feel you have to play all the harmony notes--just play couple that work for you.

124 Pearls, The (1)

Red Hot Peppers '27;
c. Jelly Roll Morton, 1923

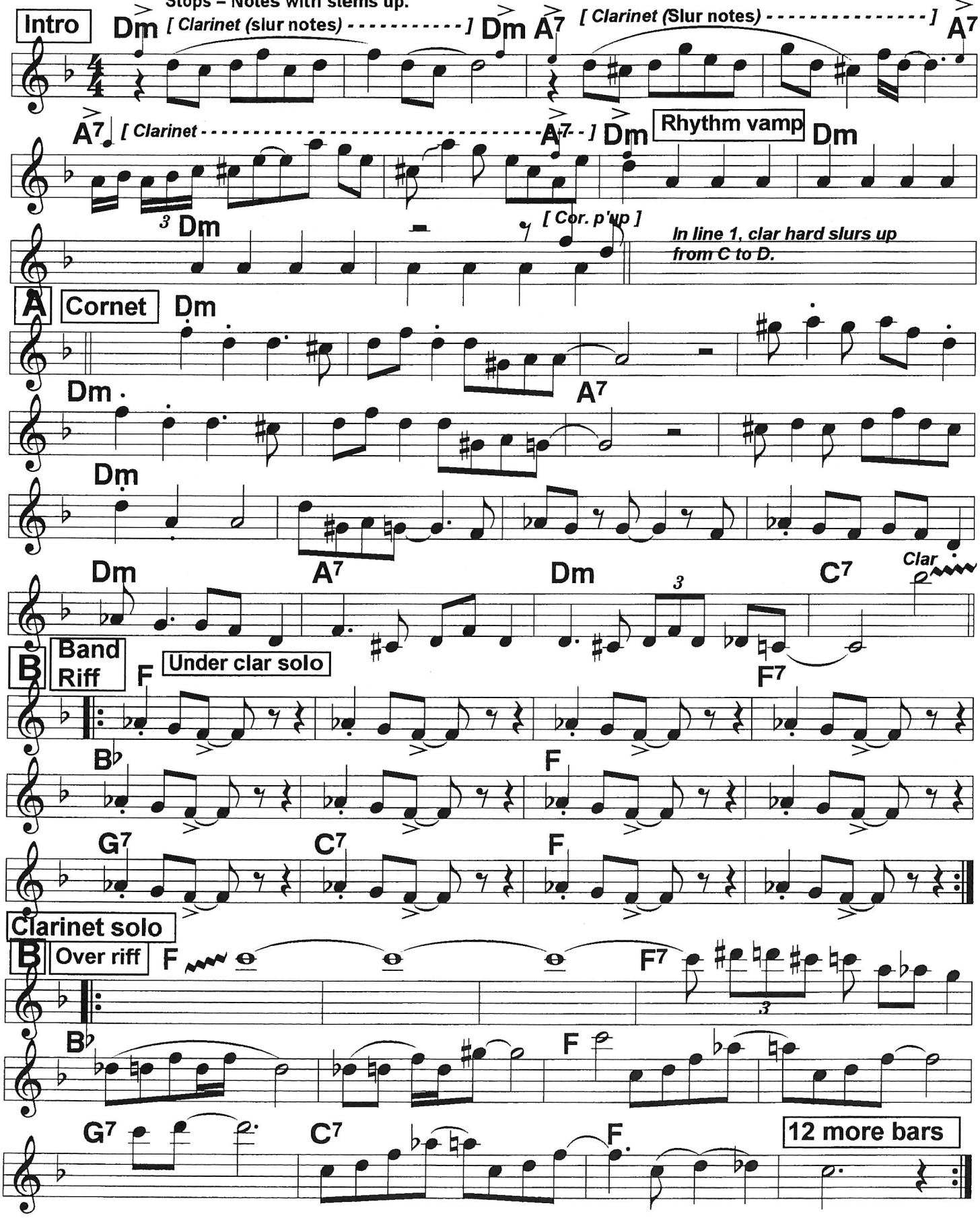
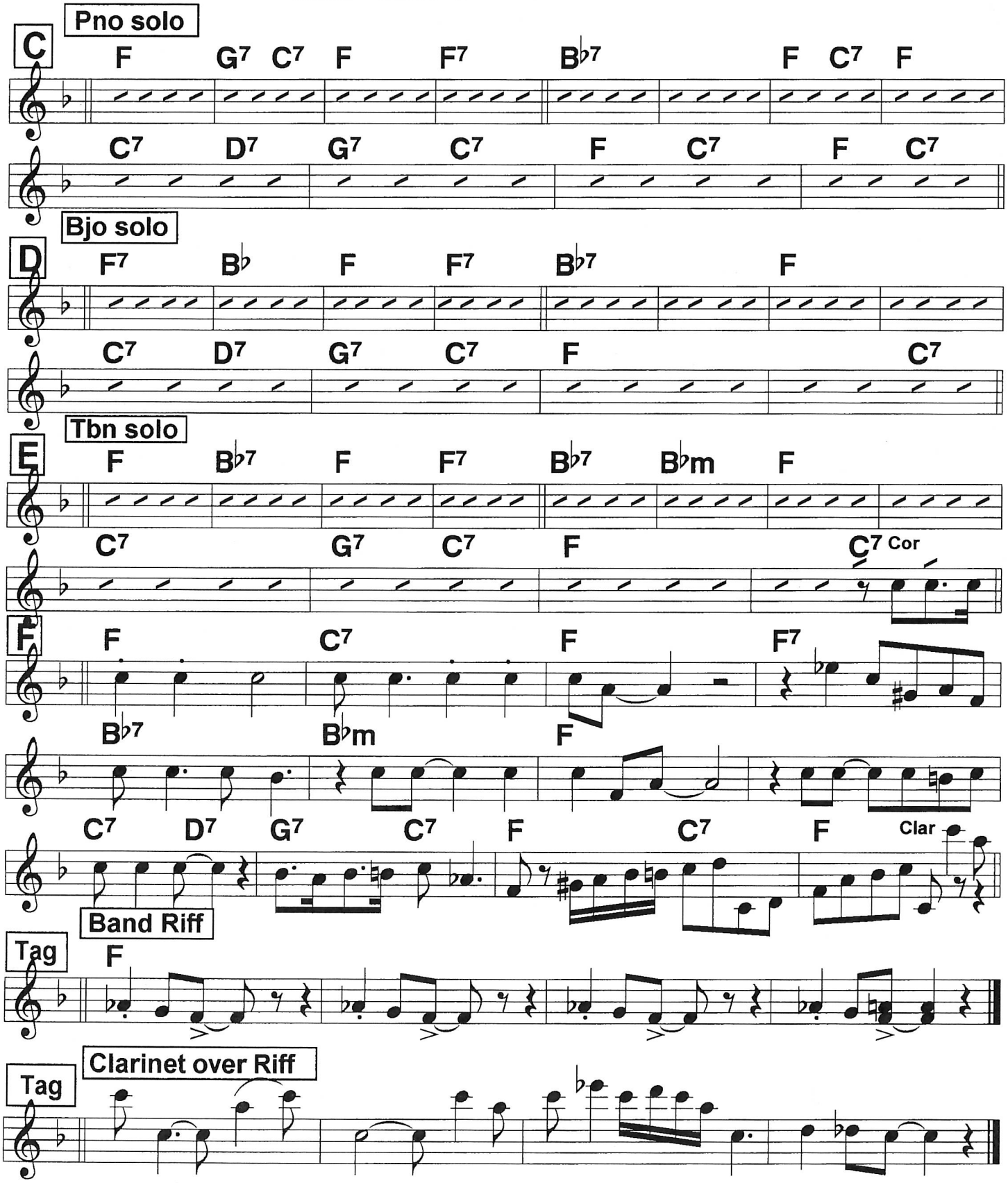
4/4 ♩ = 148

Routine: Intro, A, B, A reed solo, dogfight, C duet, solos on C, C w/tag

Pearls, The (2)

On the record, C is played 2 X, 1st by reeds. 2nd is the out chorus;
Cornet plays the book melody so straight that book is used here.

125 Perdido Street Blues (1)

Johnny Dodds; c. Lil Armstrong, 1926

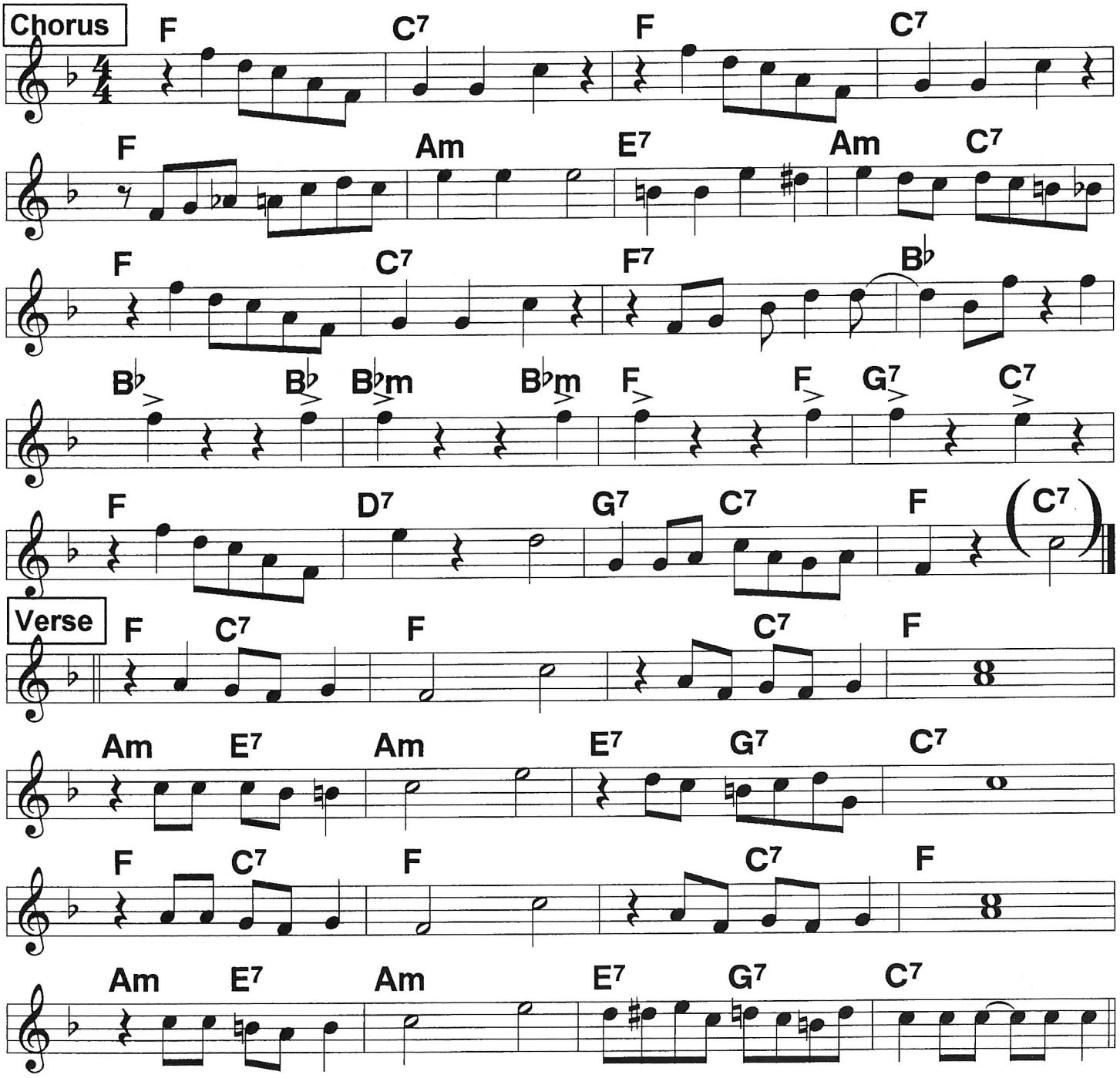
4/4 ♩ = 136

Stops = Notes with stems up.

Perdido Street Blues (2)

Routine: A B (clar. solo over band riffs), solos on C, D 1 or 2 X, clarinet Tag over riffs.

Papa Dip

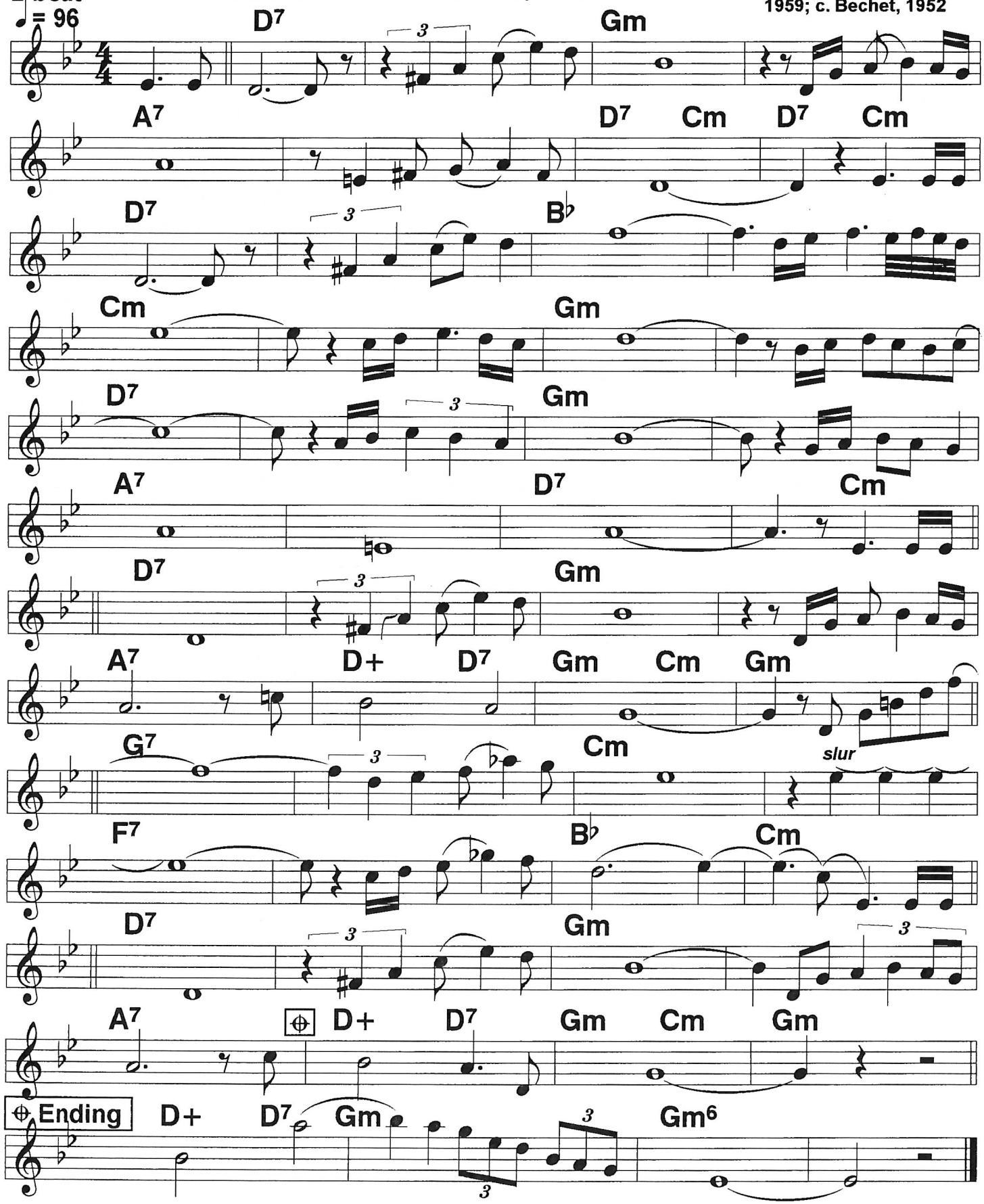
From the 7/13/26 New Orleans Wanderers record.
Sometimes played in Eb.

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 220

Routine: Chorus, Verse, solos on Chorus, Verse, Chorus n X

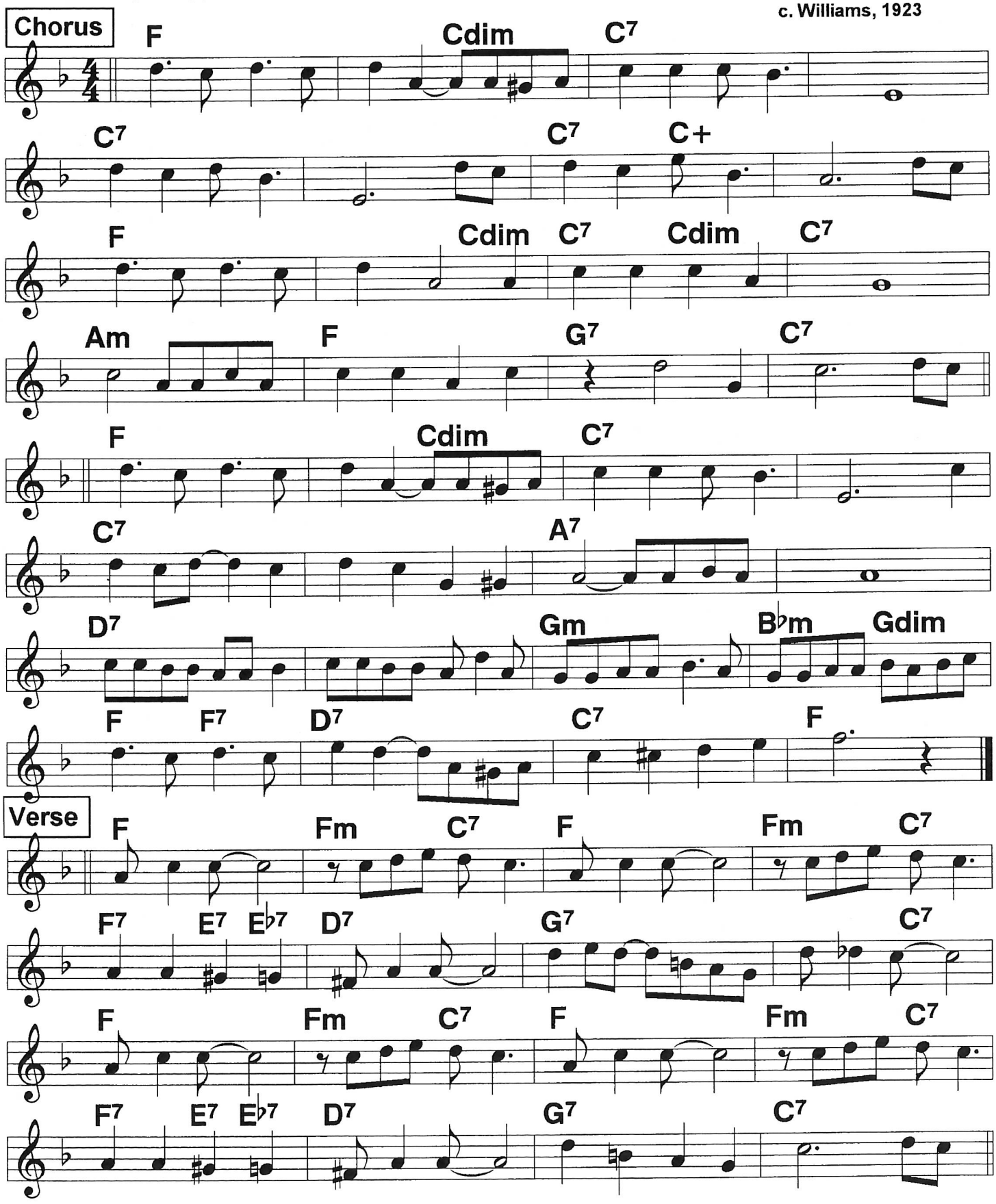
Petite Fleur

Soprano sax special. From SB's 1st record of 1/21/52. His phrasing is more subtle than this, but it's not most of the triplets in the sheet music.

Bechet hit '52 in France; Chris Barber JB hit, 1959; c. Bechet, 1952

Pickin' On Your Baby

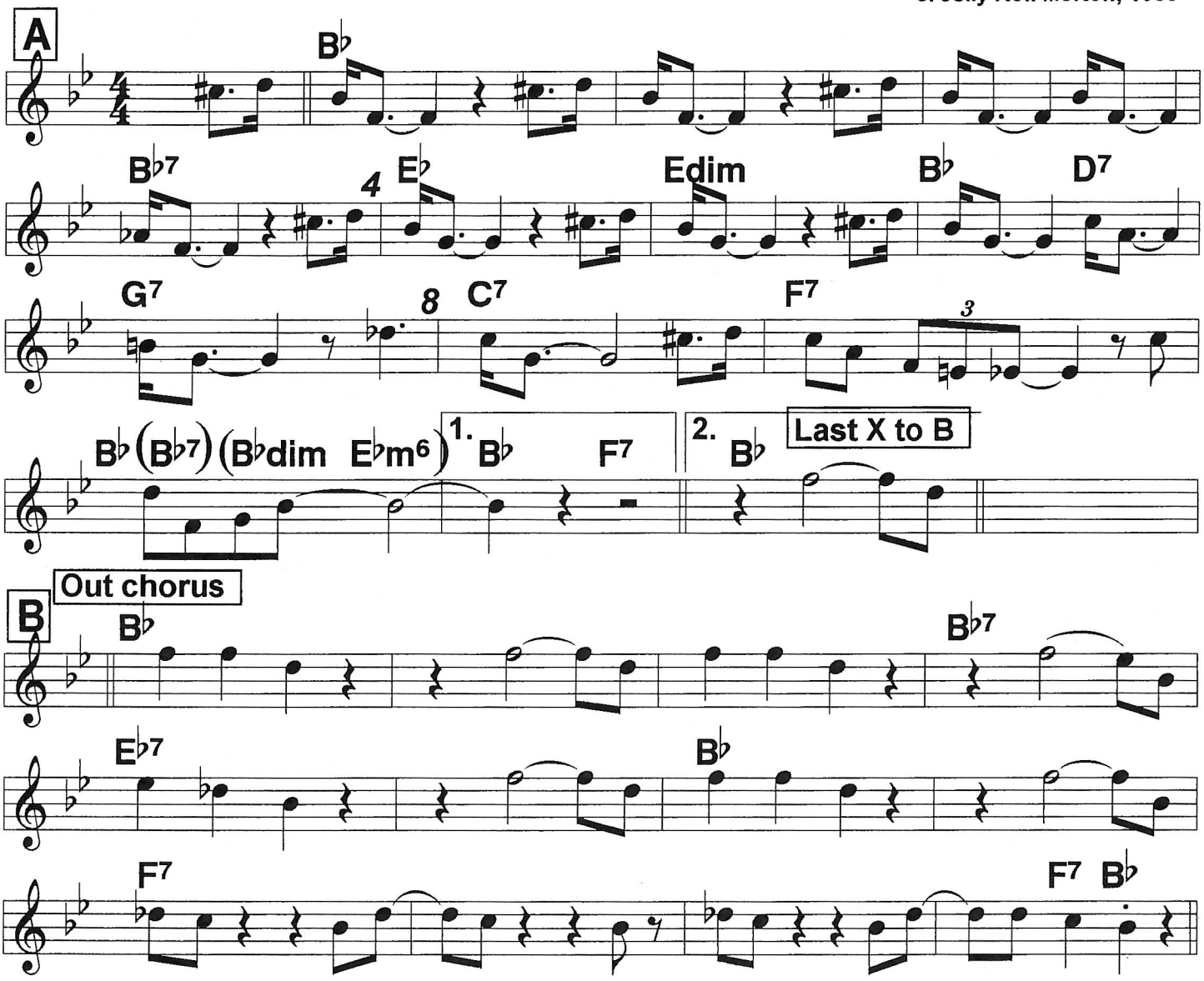
1/8/25 record in C, for vocal

Clarence Williams Blue Five w/ Eva Taylor; c. Williams, 1923

4/4 2-beat ♩ = 106

Ponchartrain Blues

From the 3/20/30 Red Hot Peppers record

Hard, square 4/4, no swing. ♩ = 96

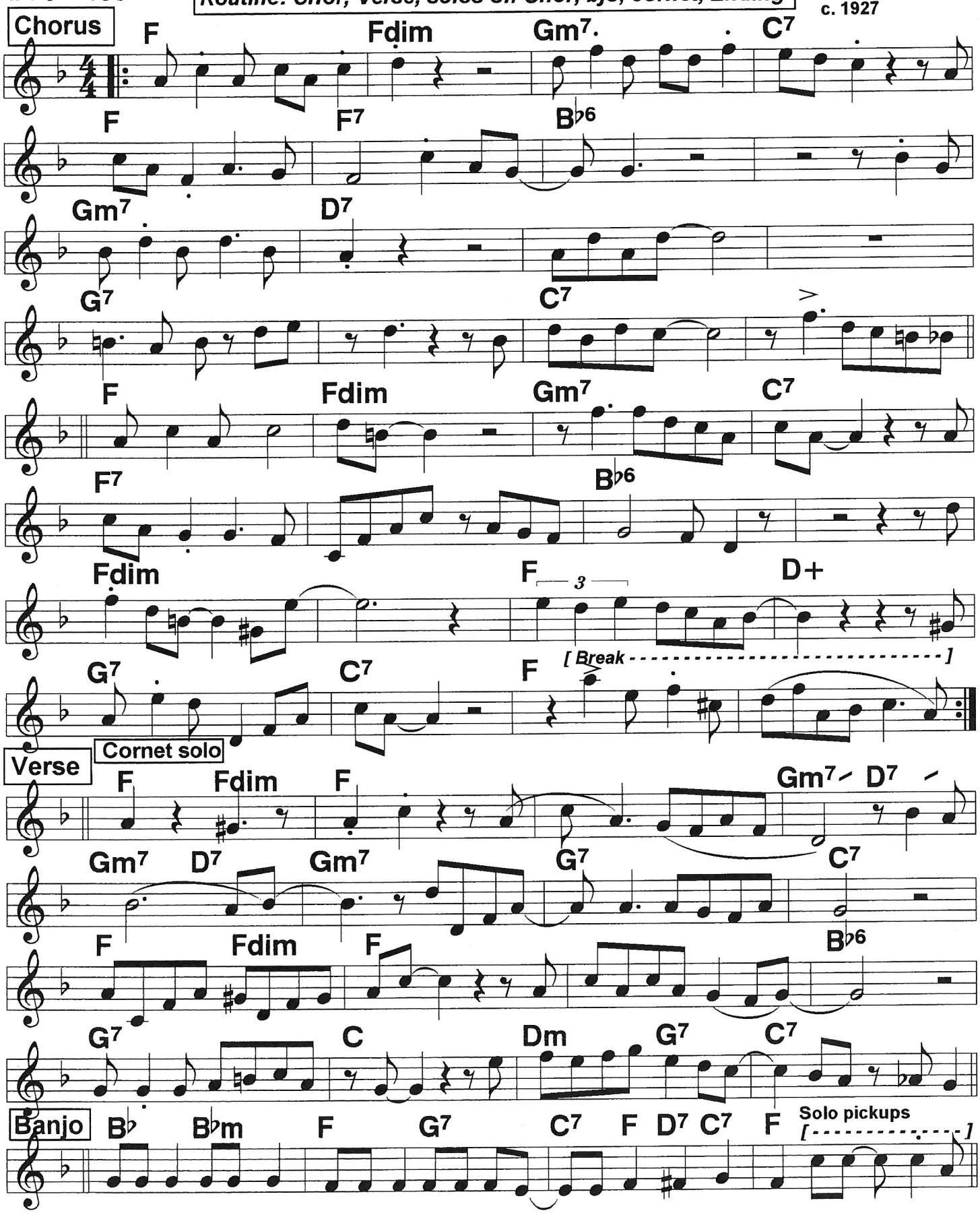
c. Jelly Roll Morton, 1930

Play A, solos on A 2 X each, B 1-2 X out

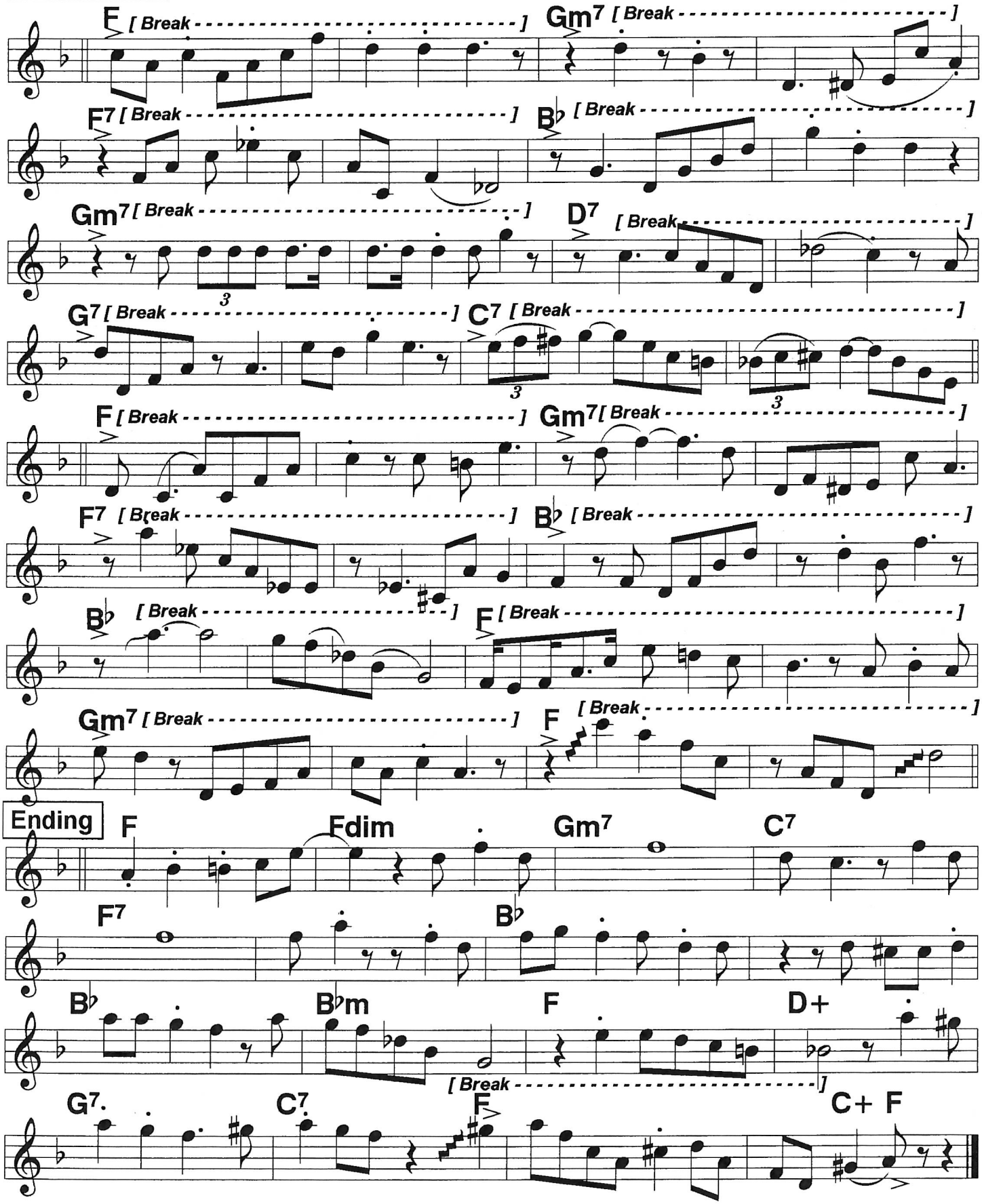
I feel this as a strong, hard driving rhythm piece. Going out, play melody 2X, 1 medium loud, 2 very loud. Rhythm straight 4/4 all the way, 1 with some ring, 2 choked; drums 1 maybe press roll or rider, with "bump bump" on the rests; 2 hard 4/4 with choked cynbal on rests. No stinger.

130 Potato Head Blues (1)

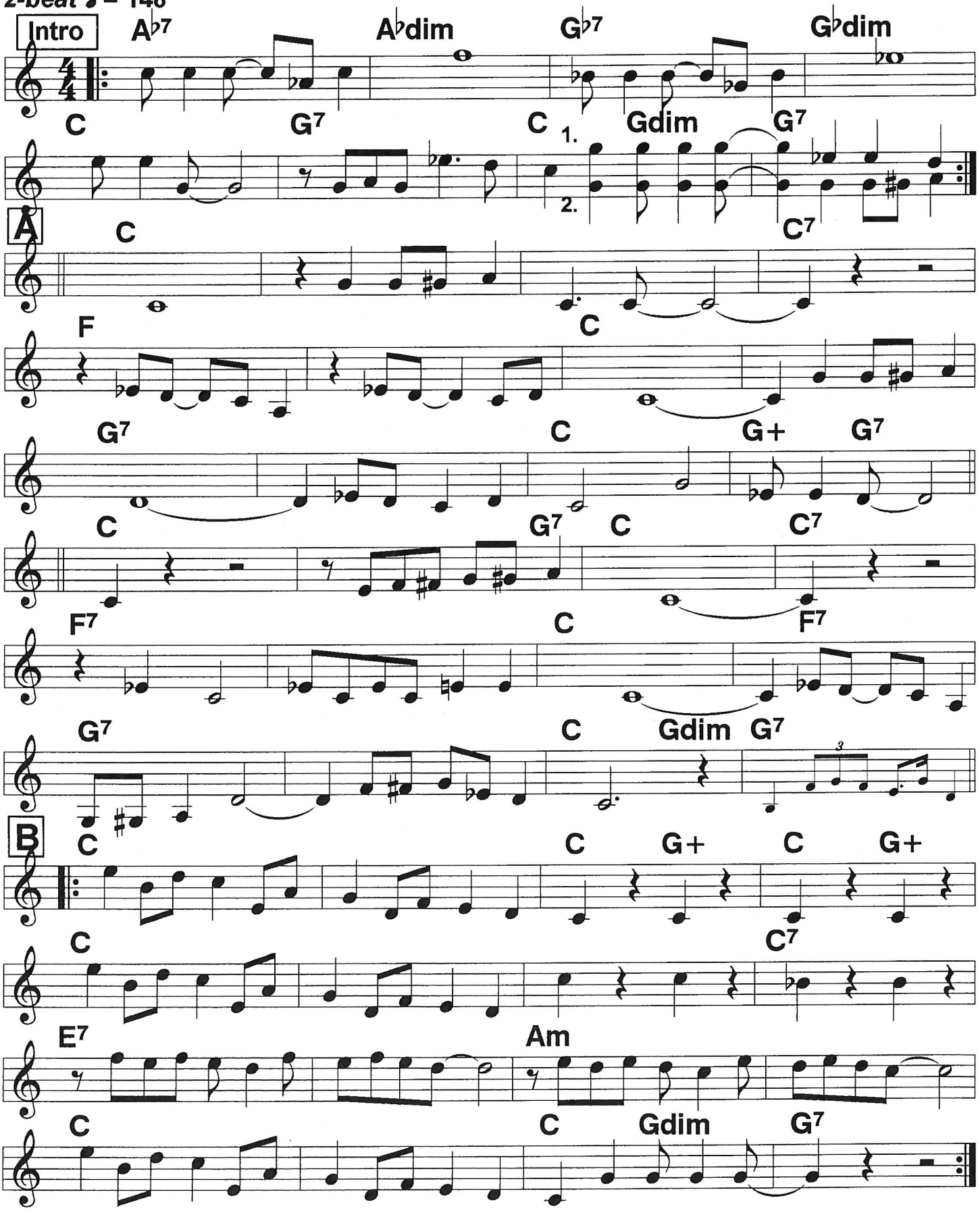
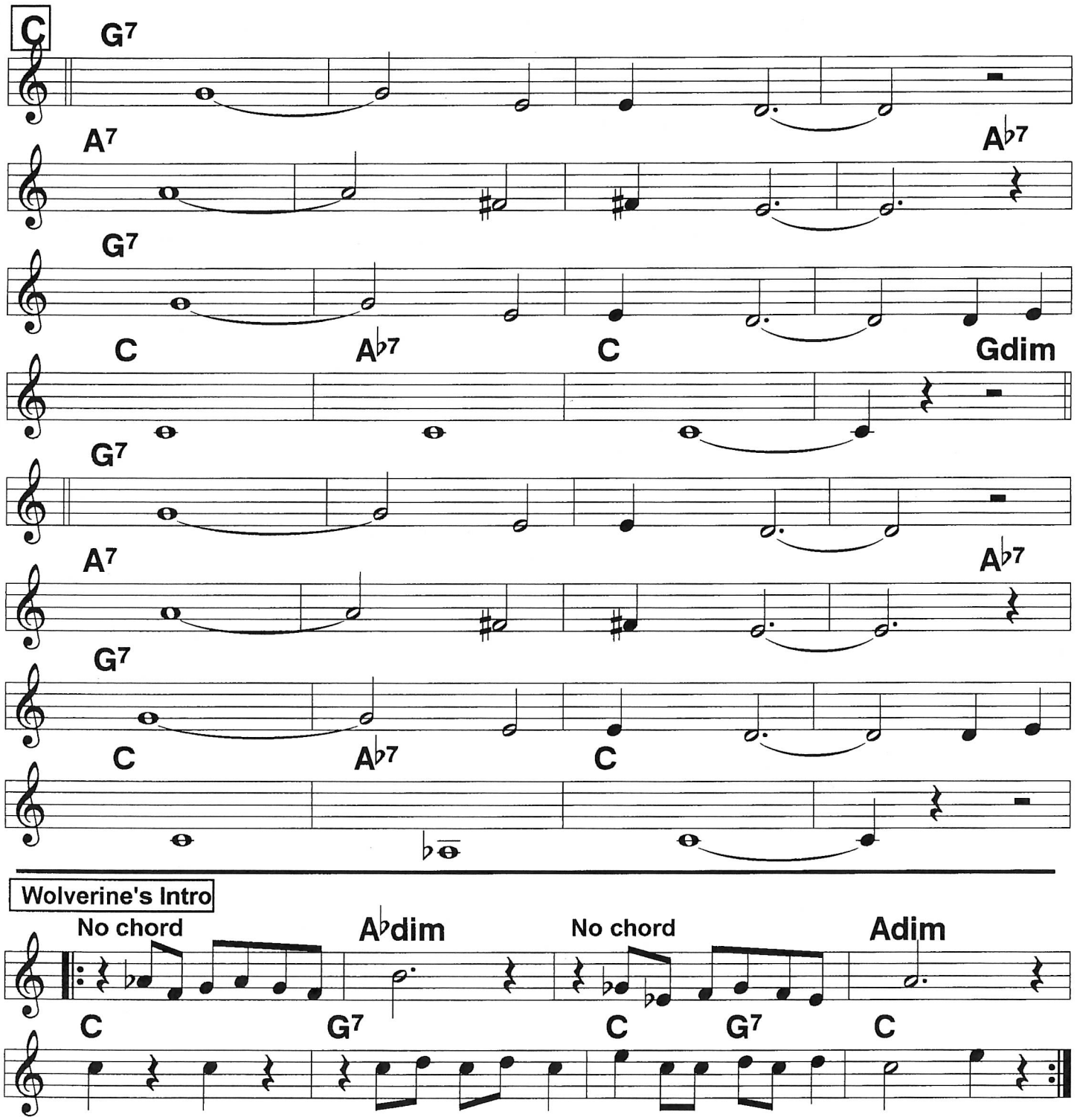
4/4 ♩ = 185

Routine: Chor, Verse, solos on Chor, bjo, cornet, Ending

Armstrong Hot 5; c. 1927

Potato Head Blues (2)

Cornet solo--Stops: 1st beat each 2 bars

131 Prince Of Wails (1)

Bix w/ Wolverines '24;
c. Schoebel, 1924

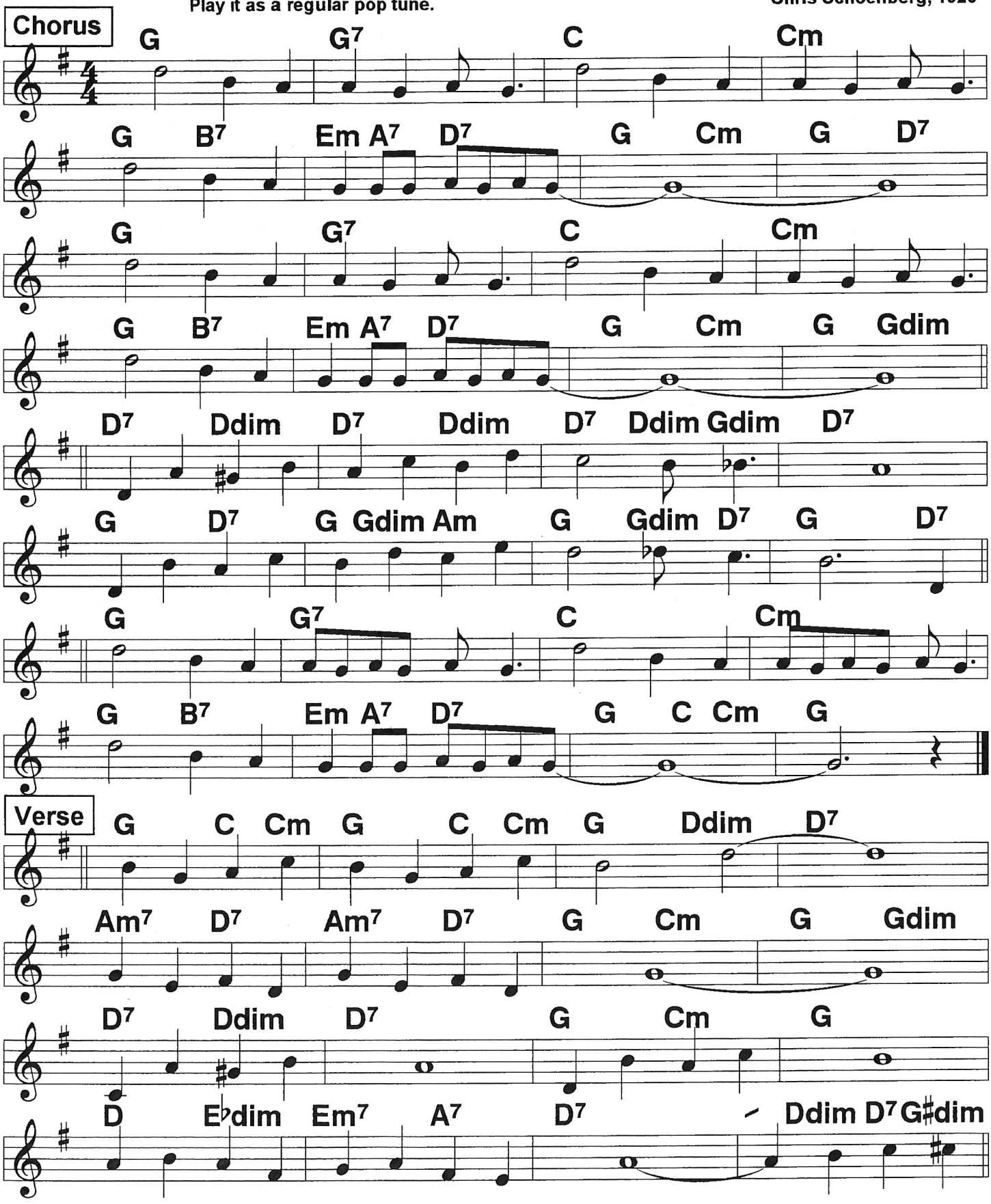
2-beat ♩ = 148

Prince Of Wails (2)

Routine: Intro 1 or 2 X; A A B B, (Intro) C C (intro) out. No standard routine after A B, so do what you want. Maybe a solo on A, several on B, several on C, jam C C out.

Orig. F, records in C. B strain is in Schoebel's stock chart, not sheet music--the B notes are from Wolverines rec., except line 3; other records use B for solos or as ending.

132 Proud Of A Baby Like You

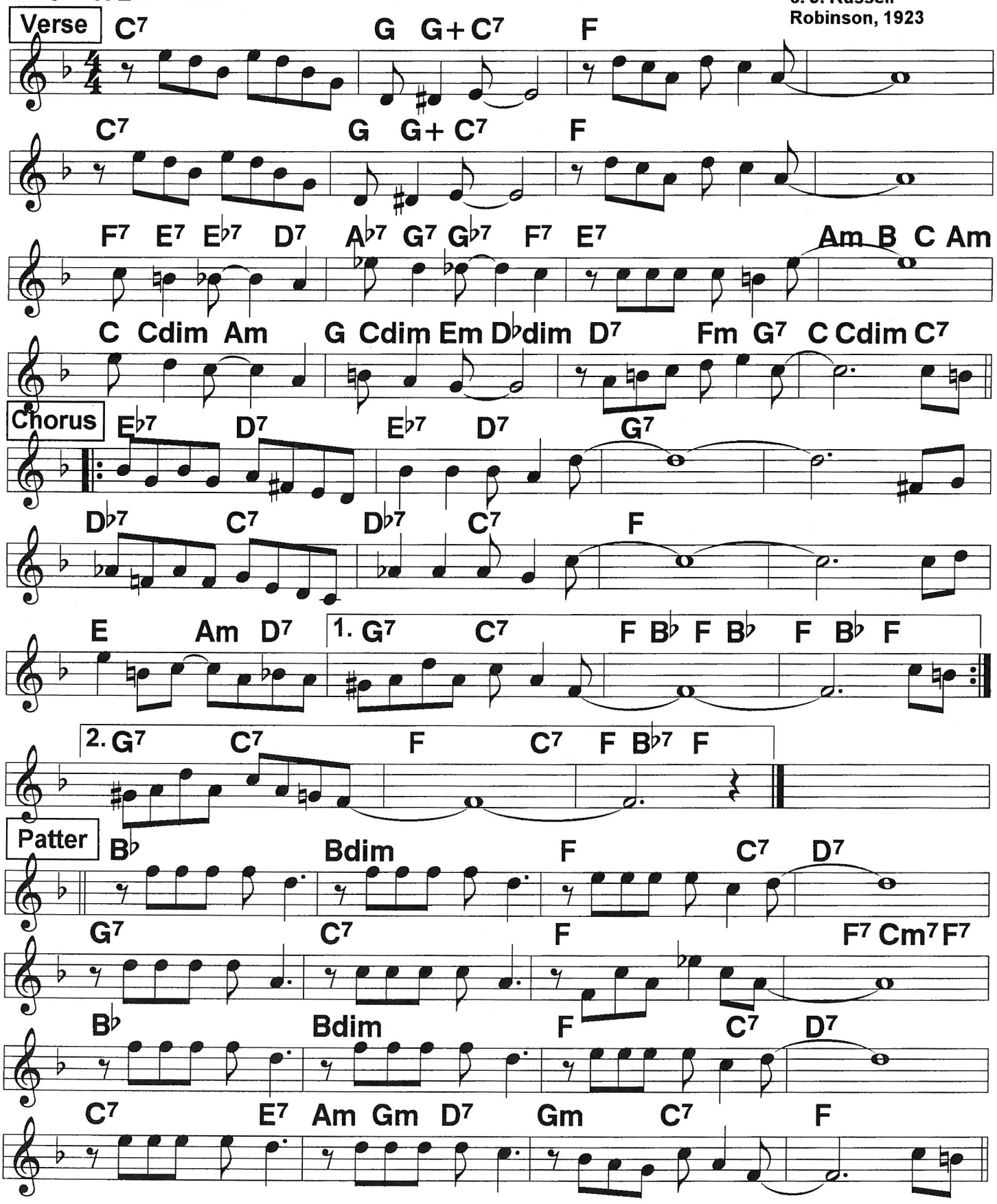
2-beat ♩ = 184

Book ver. Goldkette record has Verse Ab, Vocal Eb, Chorus Ab.
Play it as a regular pop tune.

Bix w/Goldette '27;
Chris Schoenberg, 1926

Rampart Street Blues

4/4 ♩ = 172 ♩ = 138

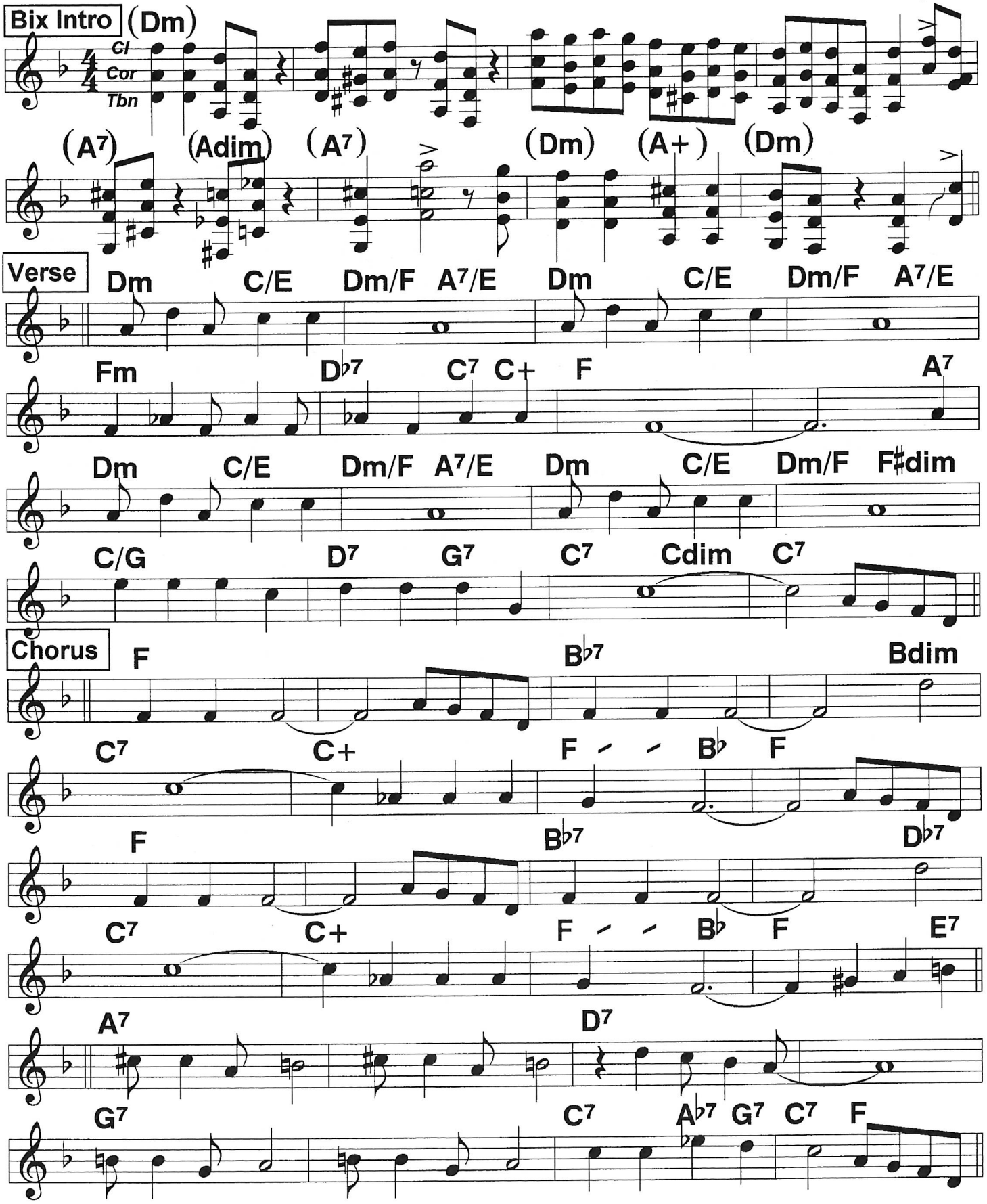
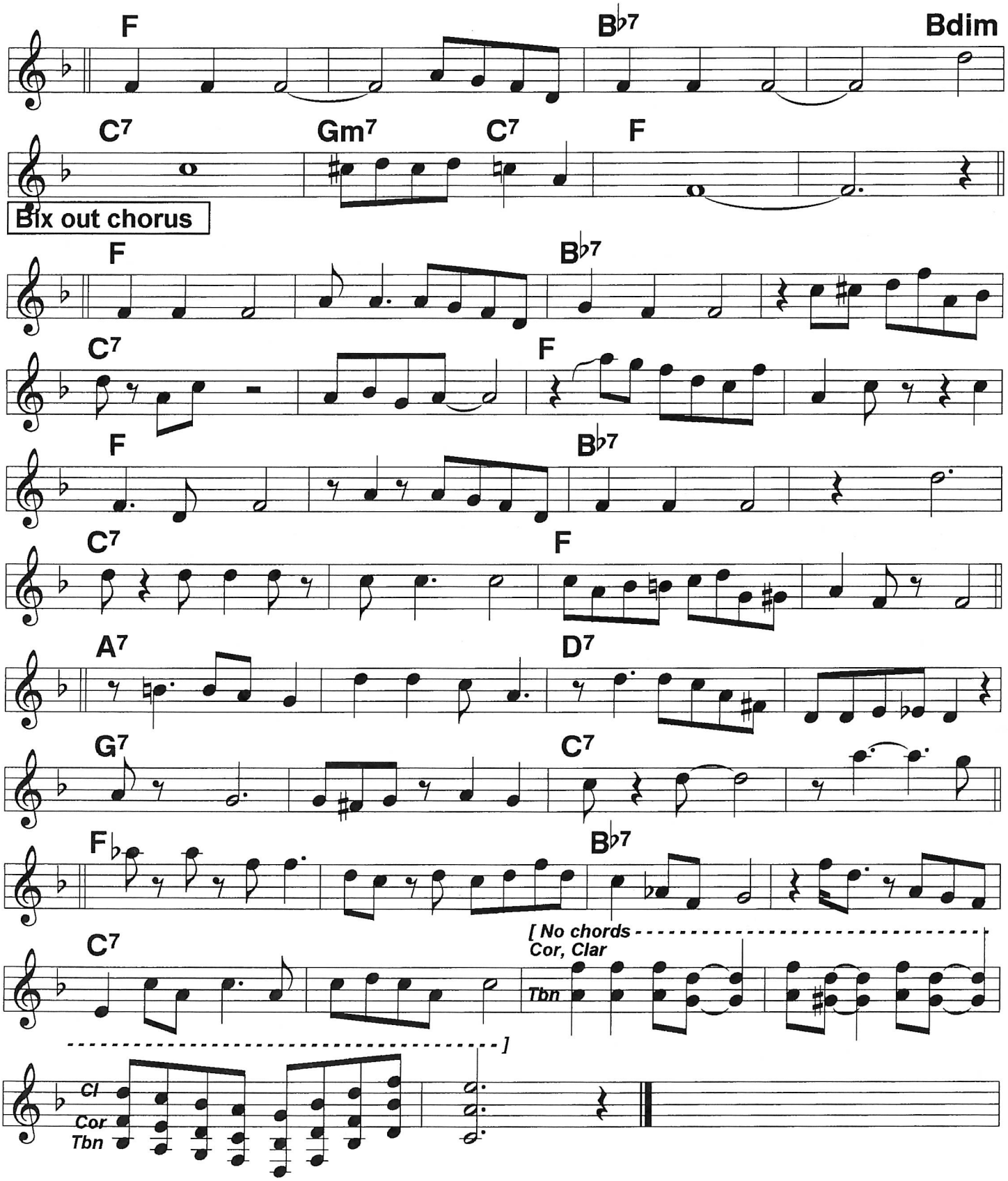
'23 record key. '29 ver. is Eb, faster, 2-beat, has vocal

Cotton Pickers '23, 29;
c. J. Russell Robinson, 1923

Routine: V, C 2 X, P, V, Solos on C (or any strains), V C P C out.

Rhythm King (1)

2-beat ♩ = 164

Verse, chorus are book, 9/21/28 record intro and out chorus

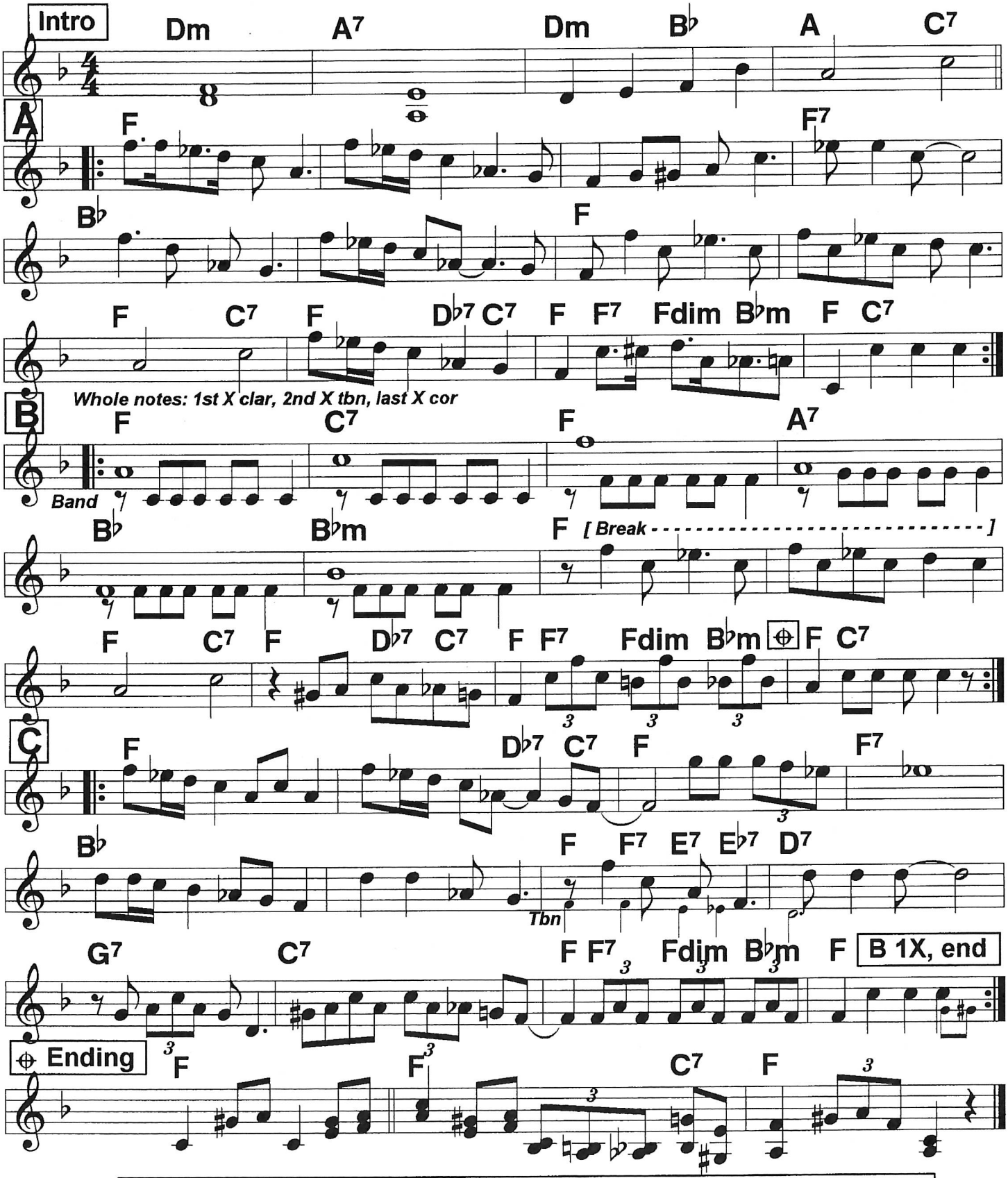
Bix and his Gang;
c. Joe Hoover,1928

Rhythm King (2)

The intro and ending could be used with better tunes...

135

Riverside Blues

2nd version, 12/24/23

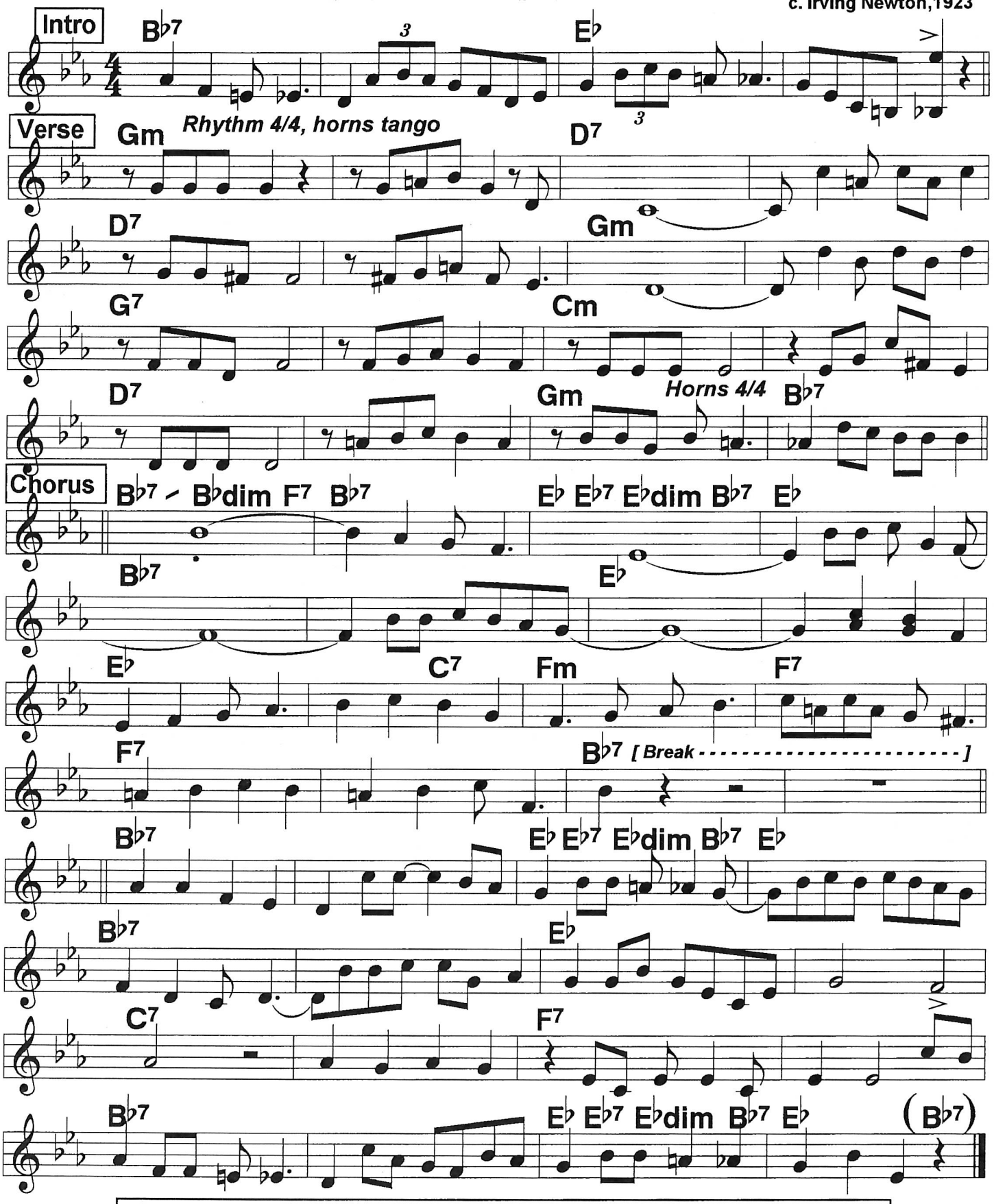
King Oliver '23;
c. Thomas A. Dorsey, 1923

4/4 ♩ = 112

Routine: Intro, A A, B B, A, C, B, Ending.
To extend tune, solos on A, jam C 2-3 X before final B w/ending

Room Rent Blues

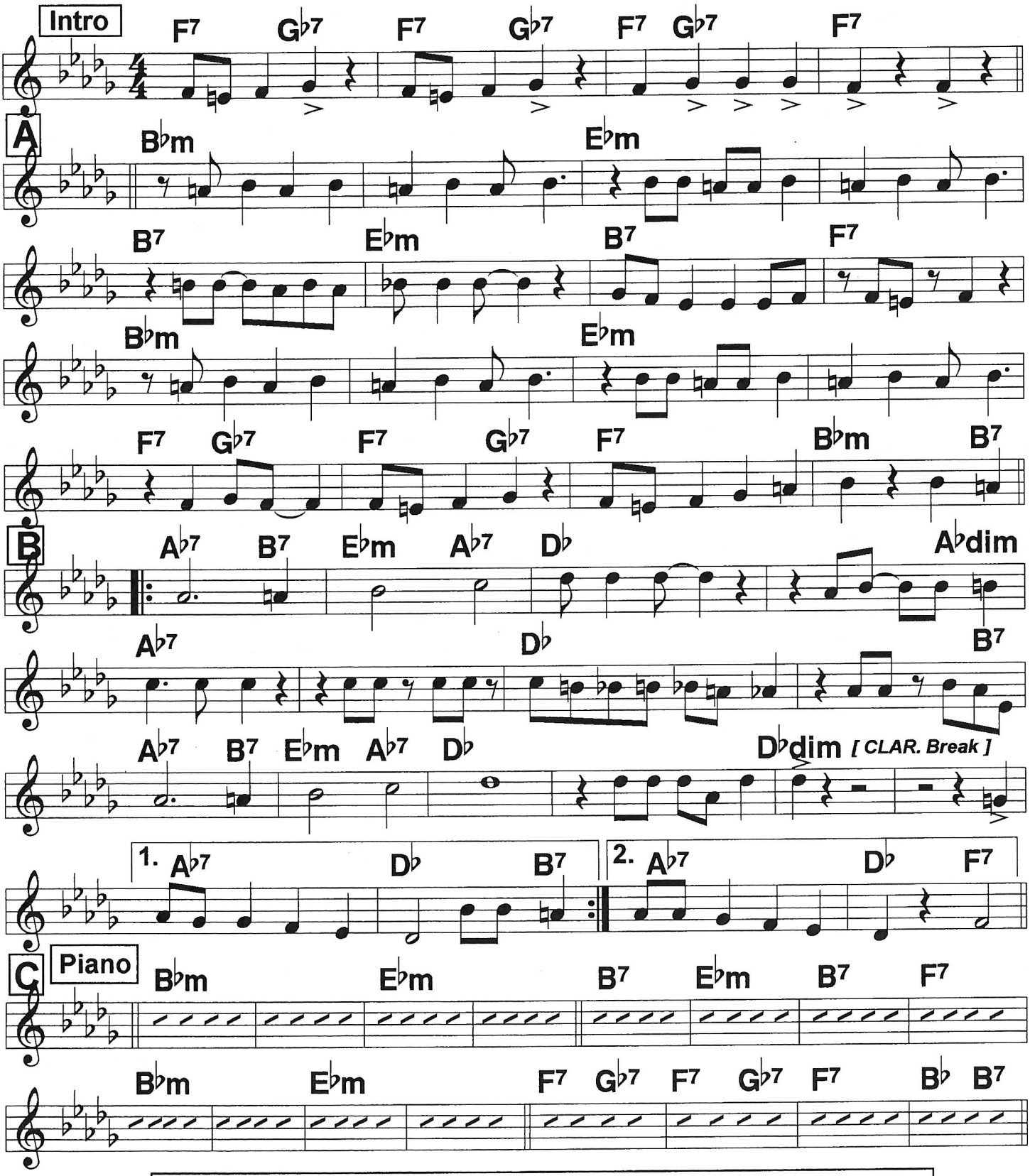
4/4 ♩ = 178

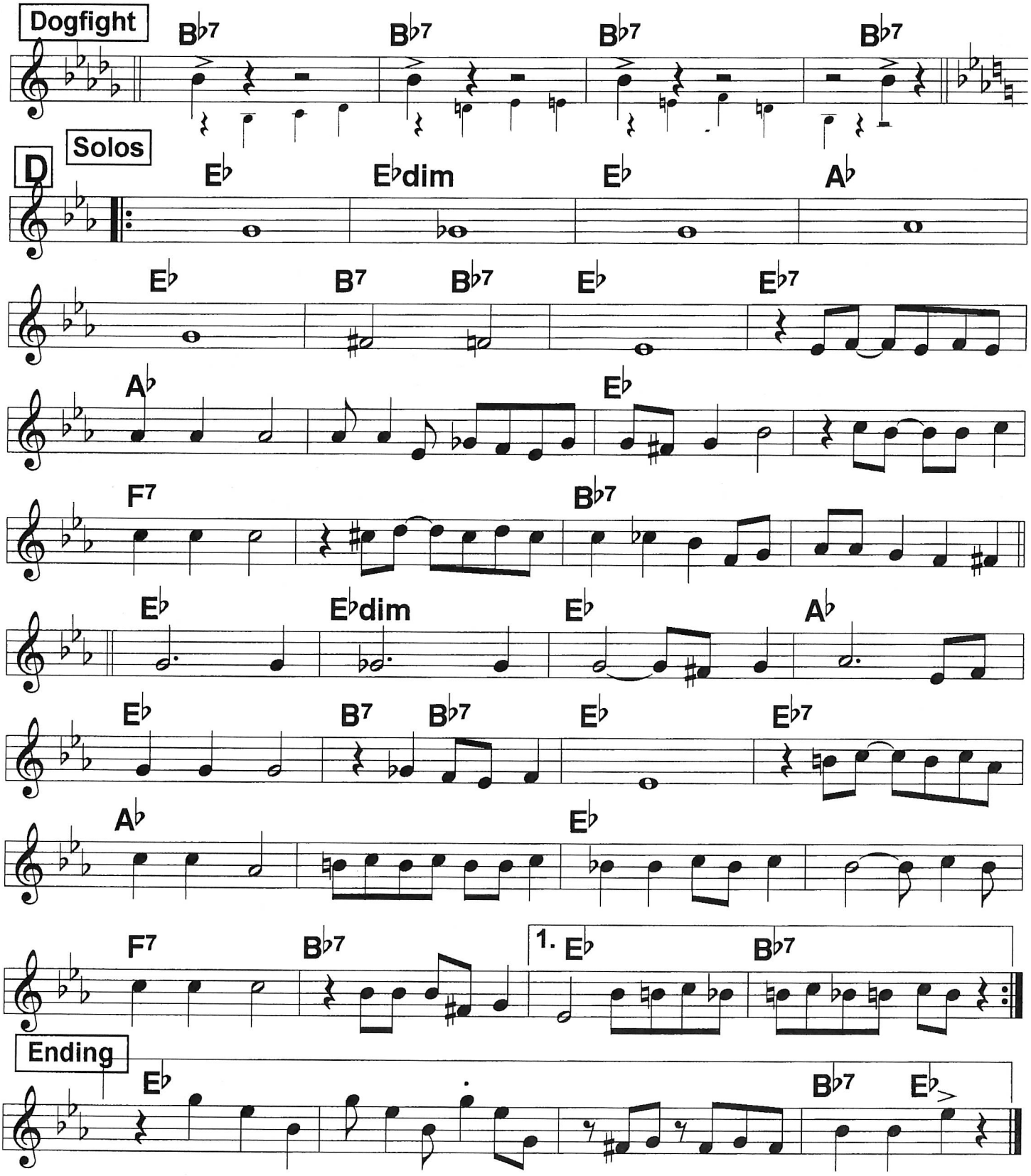
On Dodds' (clar) solo, Lil Hardin (pno) varies some chords.

King Oliver, '23;
c. Irving Newton,1923

Routine: Intro, V C, clar, etc. solos C C, Band C C ext. ending

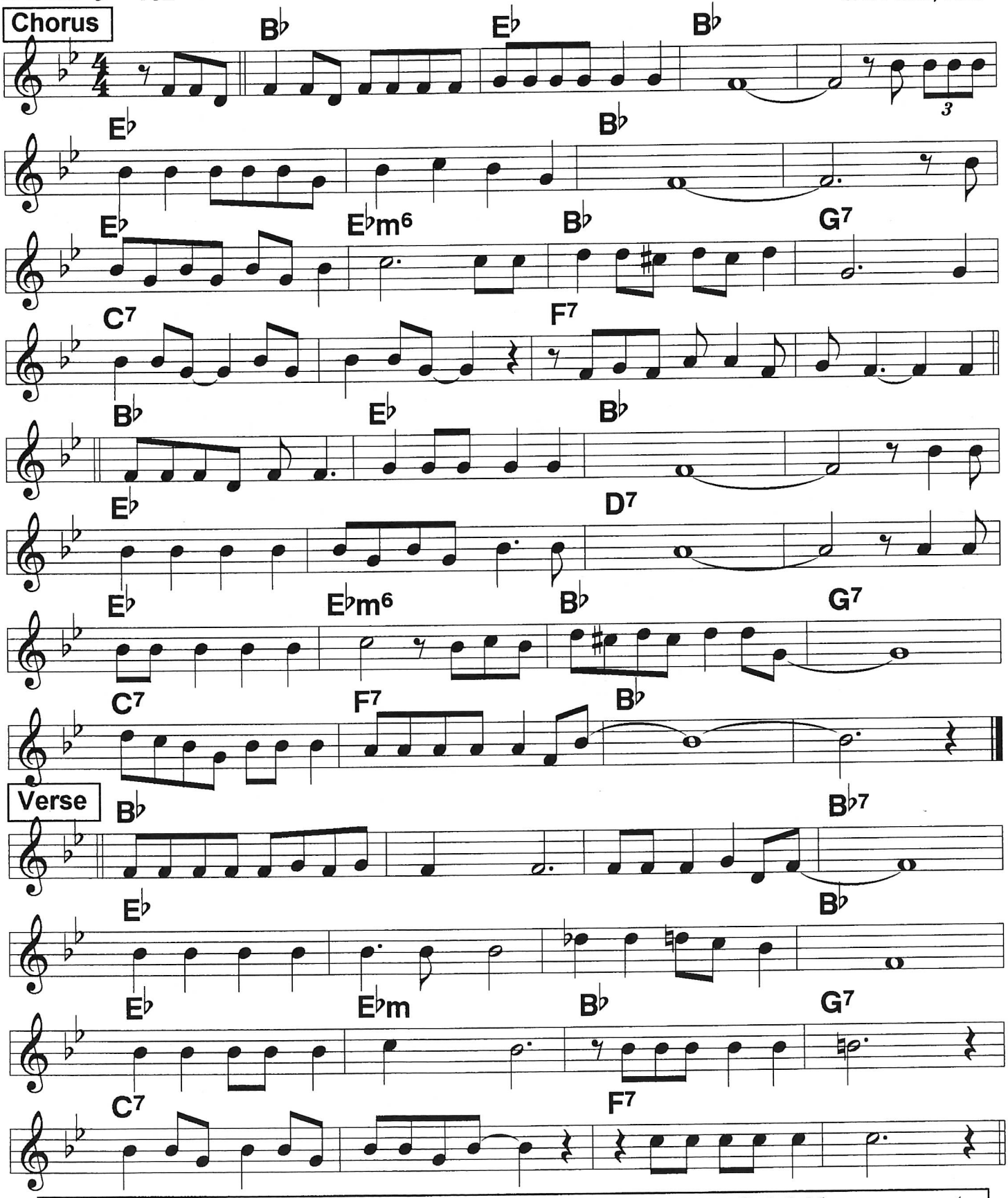
Sage Hen Strut (1)

Adapted from Yerba Buena JB Good Time Jazz record

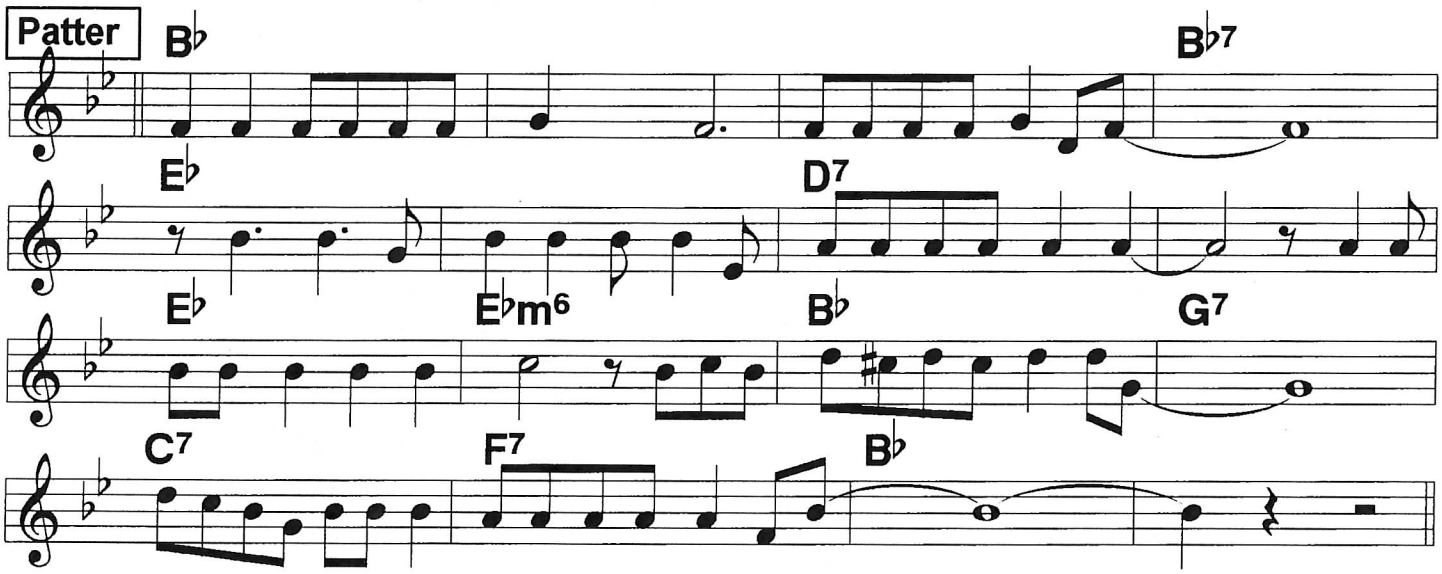
c. Lu Watters, 1944

Routine: Intro, A B B A, Dogfight, C n X w/ extended ending.
Optional Piano (or Banjo) solo is A chords.

Sage Hen Strut (2)

138 San Francisco Bay Blues (1)

2-beat ♩ = 162

c. J. Fuller, 1959

Routine (opt.): Chorus, voc.V C, solos on C, voc. Patter, C 1-2 X or voc. out

San Francisco Bay Blues (2)



Chorus
(I got the) Blues when my baby left me by the San Francisco Bay./// // She's takin' an
Ocean liner and she's gone so far a- way./// /// I
Didn't mean to treat her so bad,// she's the best gal I ever had.// She
Said goodbye, gonna make me cry,| I'm gonna lay down and die.///

Haven't got a nickel, ain't got a lousy dime./// // If she
Don't come back, I think I'm gonna lose my mind./// // If she
Ever comes back to stay,/ there's gonna be another brand new day,///
Walkin' with my baby down by the San Francisco Bay./// ///|

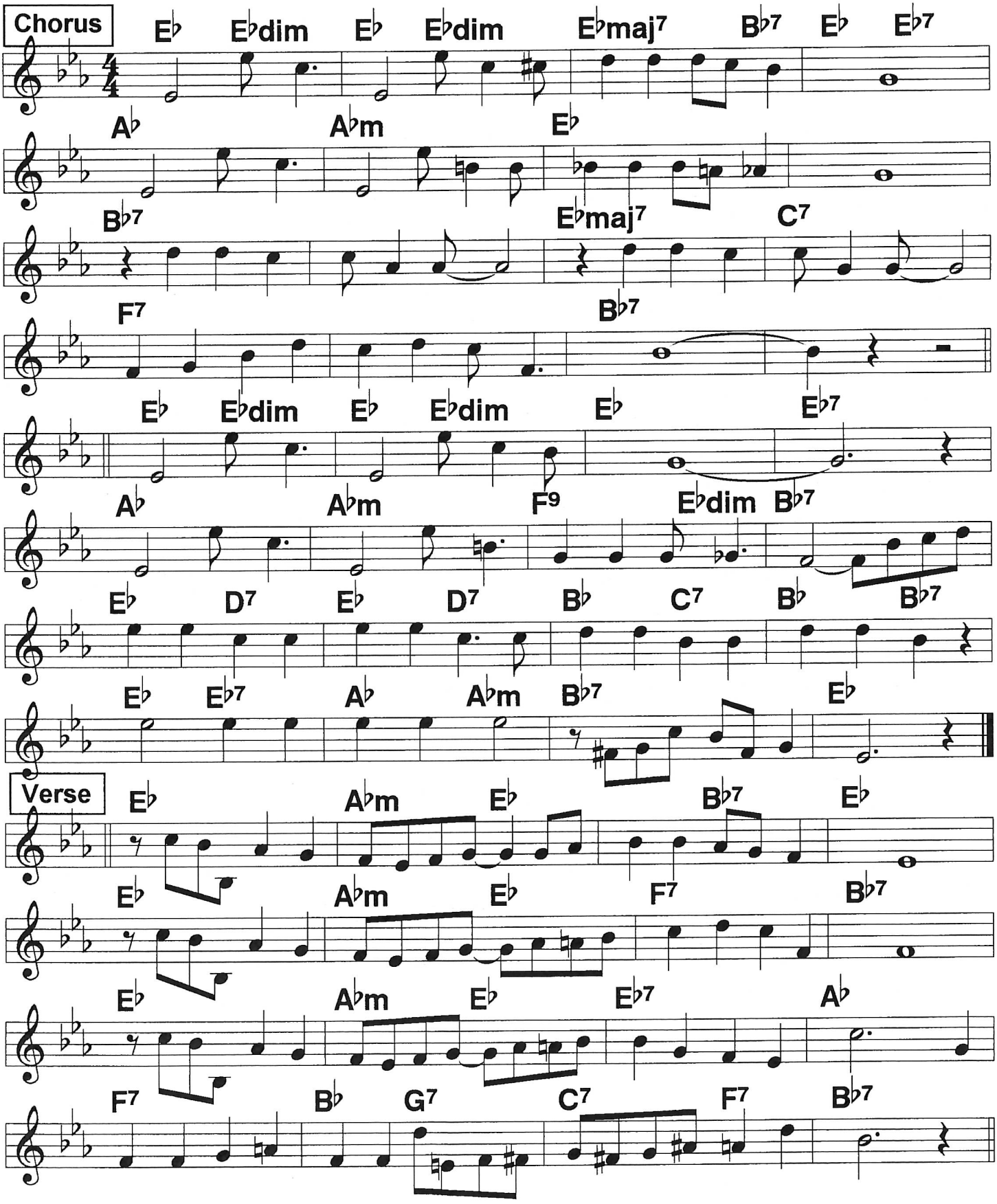
Verse
Sittin' down and lookin' through my back pack,// wond'rin' which way to go.///
Woman I'm so crazy 'bout,/ she don't want me no more.///
Think I'll take me a freight train,// because I'm feelin' blue,//|
Ride all the way til the end of the line,| |thinkin' only of you.//|

Patter
Meanwhile in another city,//, just about to goin- sane.///
|Seems like I heard my baby, the way she used to call me./ If she
Ever comes back to stay,/ there's gonna be another brand new day,///
Walkin' with my baby down by the San Francisco Bay./// /|||

139 Santa Claus Blues

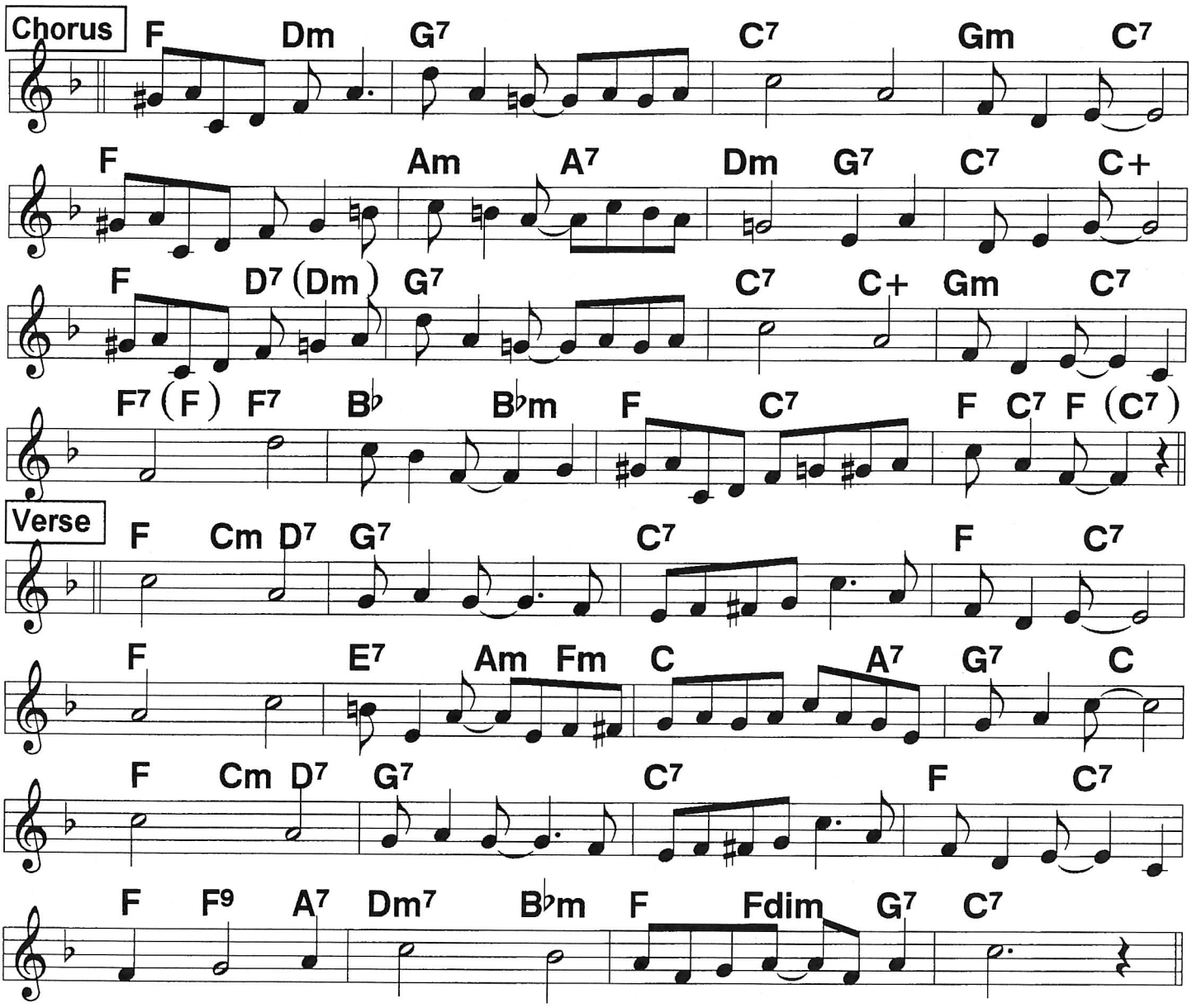
Red Onion Jazz Babies (instr.) 11/26/24 (Eb); Clarence Williams Blue Five w/Eva Taylor (Bb), 10/8/25 (230), 10/16/25 (82)

C. Kahn, Straight, 1924

4/4 2-beat ♩ = 172

Save It Pretty Mama

♩= 100 ♩= 110
4/4 2-beat

Chords from 12/5/28 Savoy Ballroom Five rec., used on later LA and other recs. The recs don't play it straight, so book melody used. Book verse is a later add-on not on jazz records.

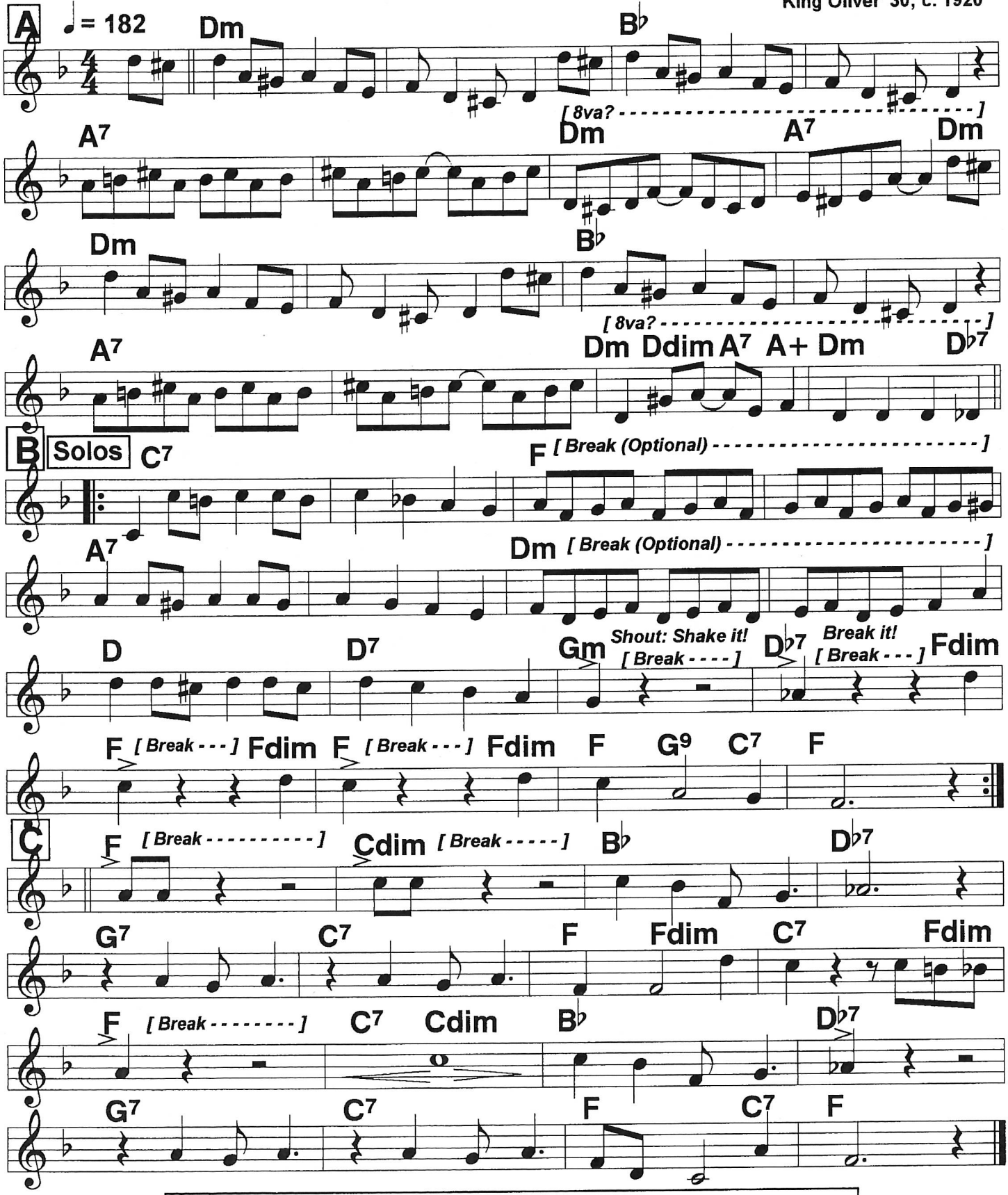
Louis Armstrong '28
c. Don Redman, 1928

[Armstrong's vocal, which doesn't follow the measures]

(Now) Save it pretty mama, day by day, please, honey,
don't give none a- way.///
Let it pile up honey, then if you say,/
I'll be around to spend the day.///
I have an 'ot of lovin' that can't be beat,/
my way of huggin' is a treat.///
I know we/ can agree, so save it pretty mama,/ save it all for me./

141 Shake It And Break It

2-beat

Oliver omits C. Lanin makes C essential, uses good stock chart

Lanin's Southern Serenaders '21
King Oliver '30; c. 1920

Routine: A B B C, A, solos on B, C C out. Mess with it.

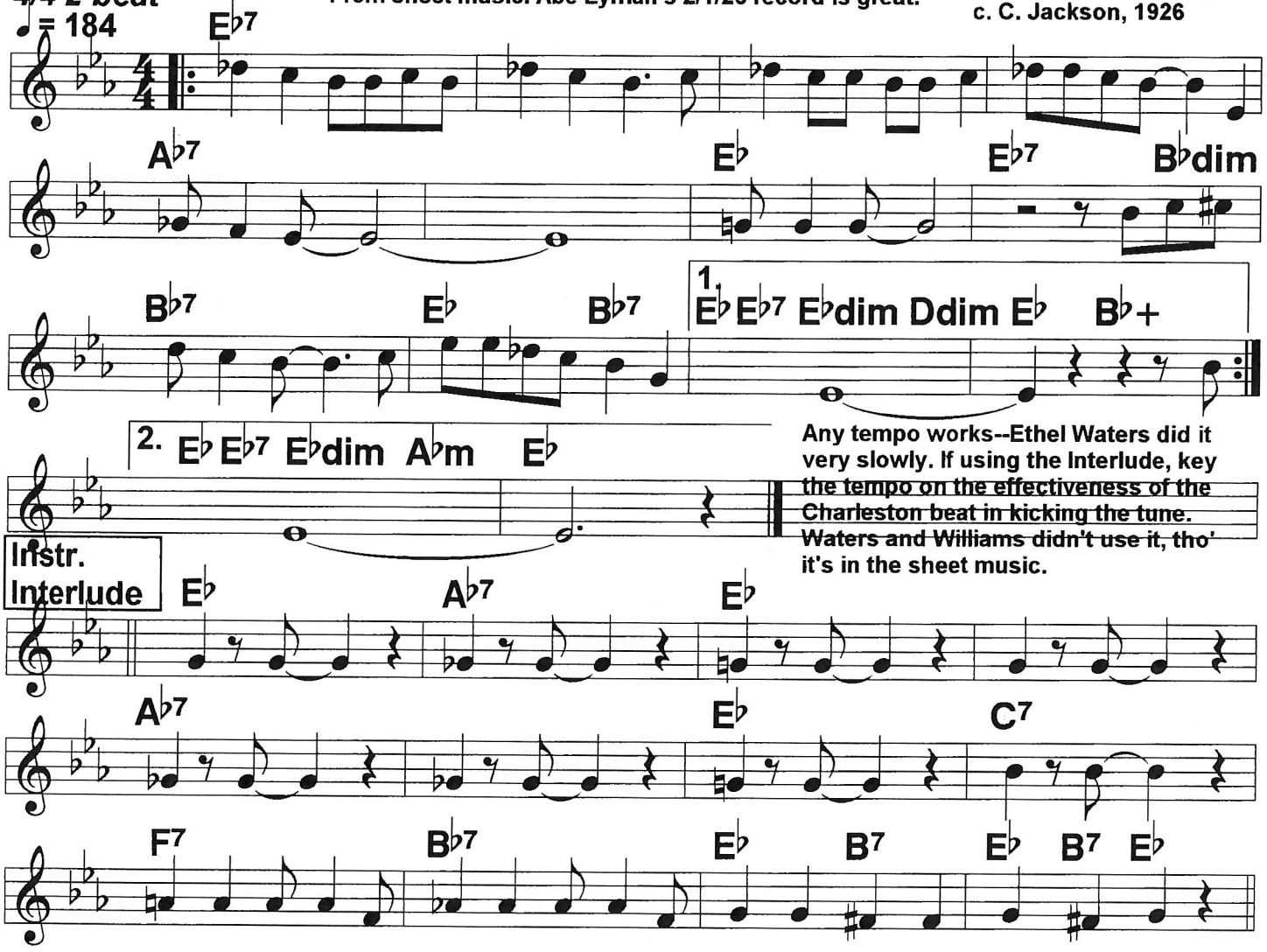
Line C 3 pattern can also be used on line C 1.

Shake That Thing

4/4 2-beat
♩ = 184

From sheet music. Abe Lyman's 2/1/26 record is great.

C. Williams w/Eva Taylor
c. C. Jackson, 1926



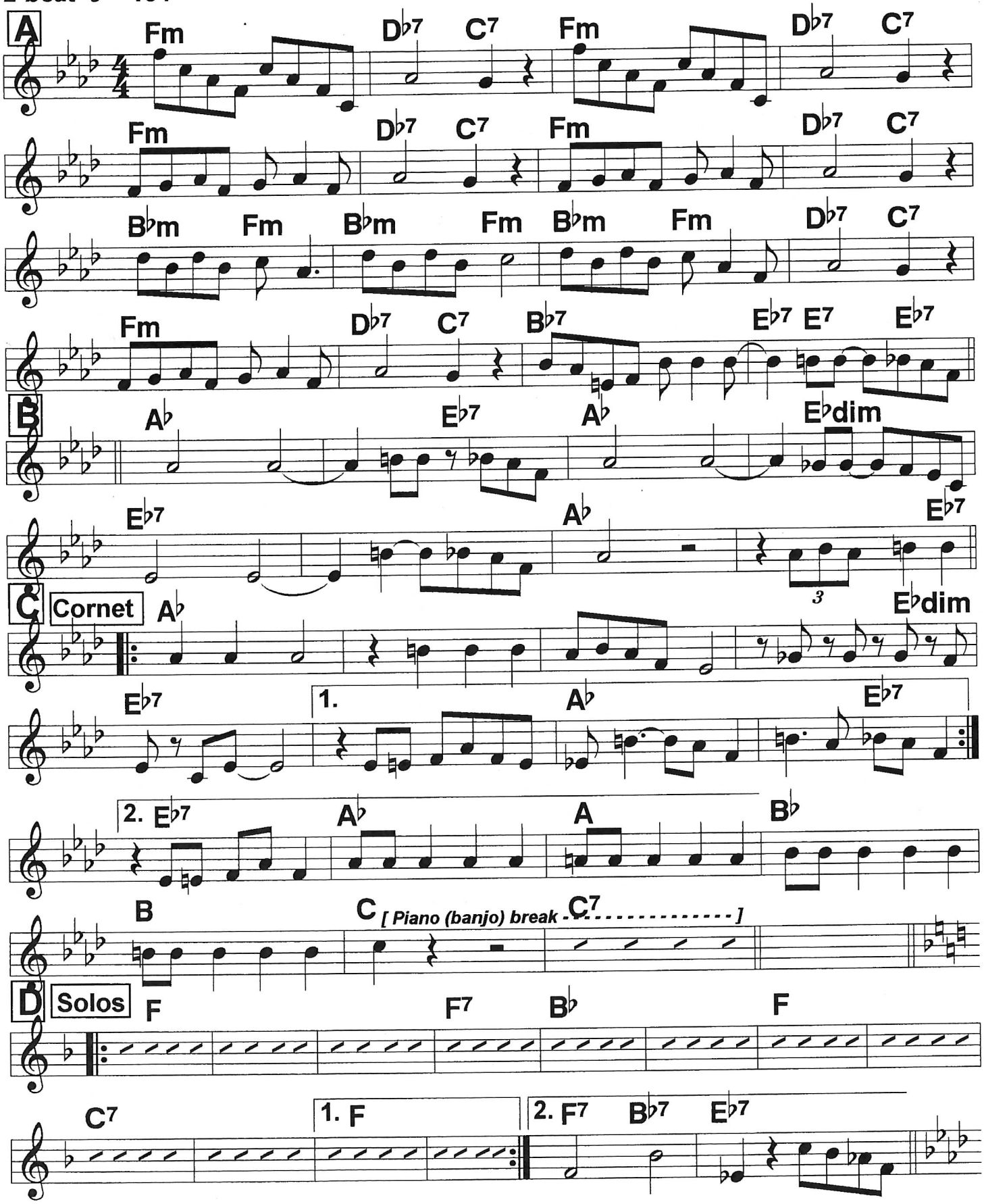
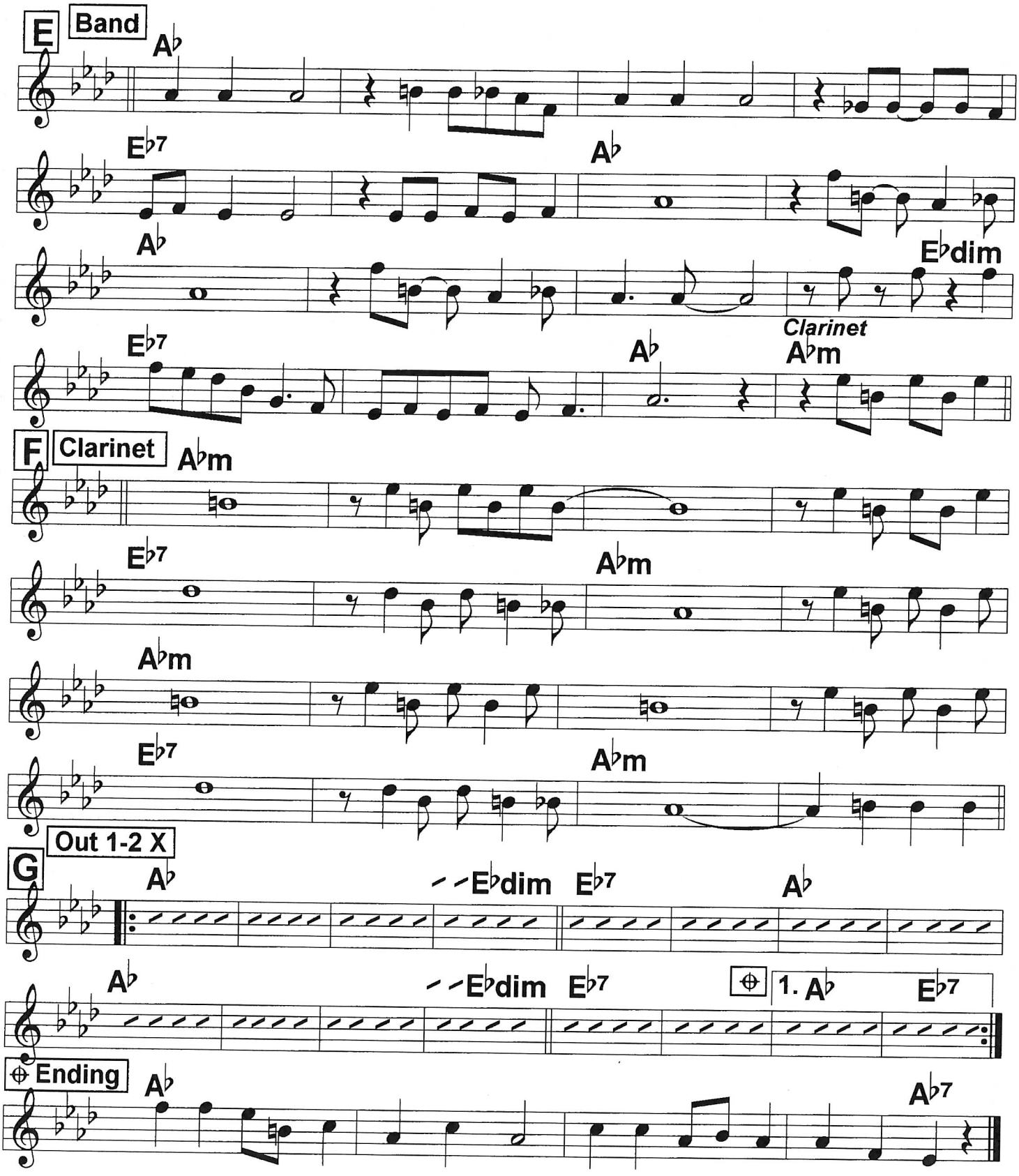
Any tempo works--Ethel Waters did it very slowly. If using the Interlude, key the tempo on the effectiveness of the Charleston beat in kicking the tune. Waters and Williams didn't use it, tho' it's in the sheet music.

1. Down in Georgia, got a dance that's new. There
ain't nothin' to it, it's easy to do, called
Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /|||
2. Ain't no Charleston, ain't no Pigeon Wing,/ all you gotta do is shake that thing,/
Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /|||
3. Had a little dog,/ name was Tige, used to sit right by my side and shake that thing,/
Shake...
4. My Uncle Dud,/ sick in bed,/ Doctor says he's almost dead from
Shake...
5. Mama, Mama look at Sis,/ out in the back yeard doin' the twist, she's
Shake...
6. Now the old folks are doin' it, young folks too,/
the old folks learn the young folks what to do, called
Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /|||

143 She's Cryin' For Me (1)

2-beat ♩ = 164

From the1/23/25 rec; F (minor strain) not in the two 3/26/25 versions.

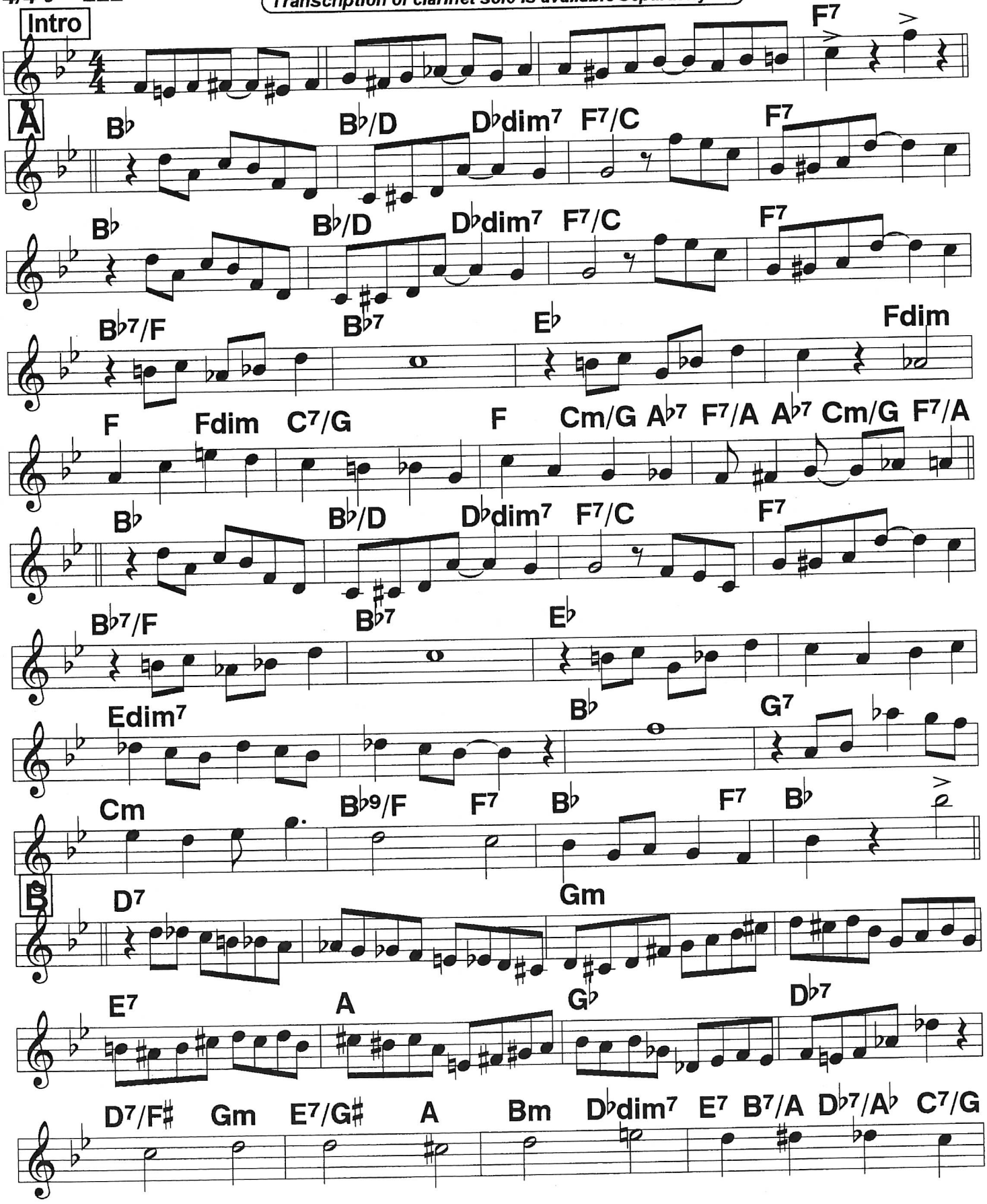
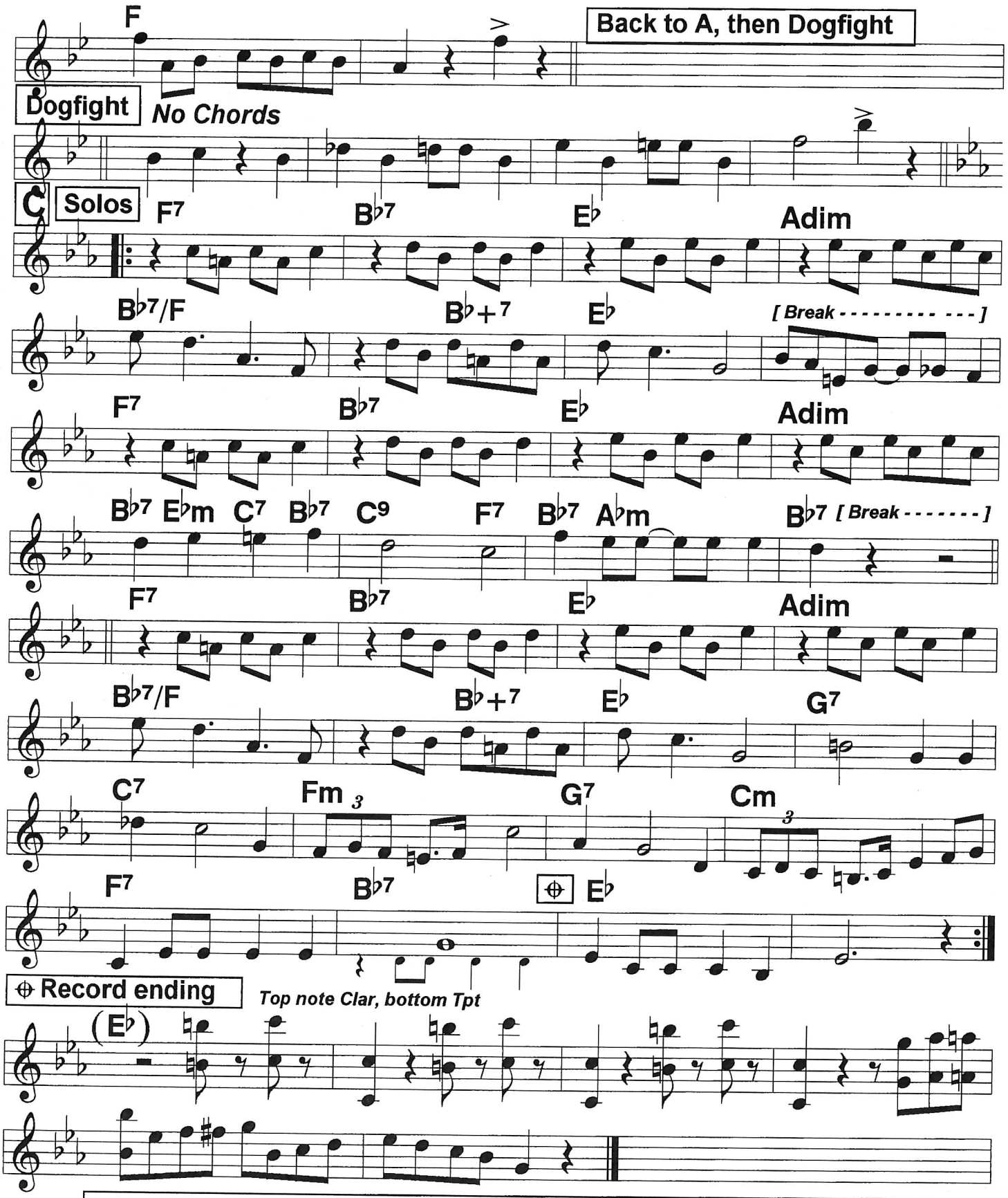
NORK; c. Santo Pecora, 1925

She's Cryin' For Me (2)

Routine: As written.

Shreveport Stomp (1)

Adapted from the sheet music; routine, dogfight, ending from record

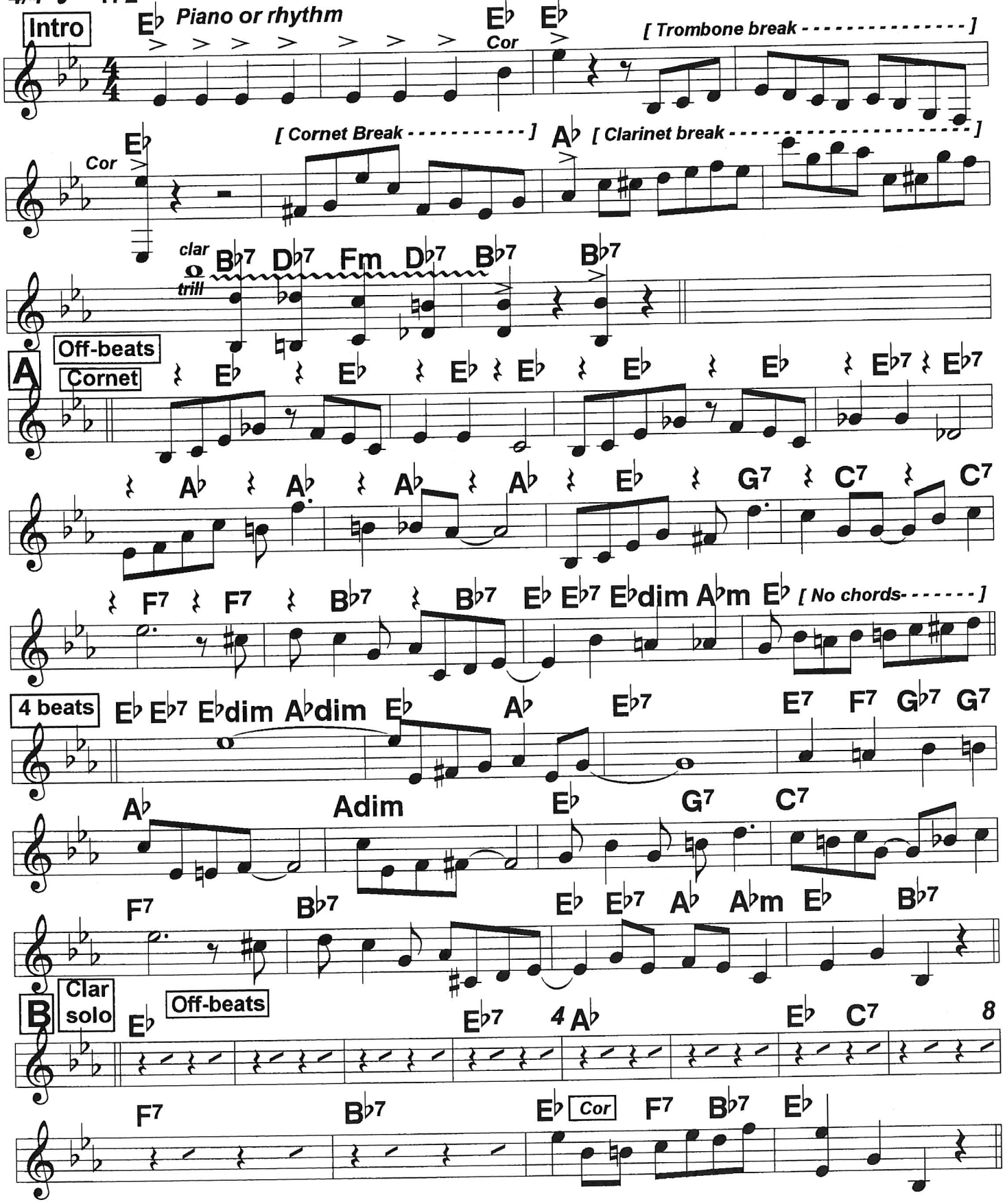
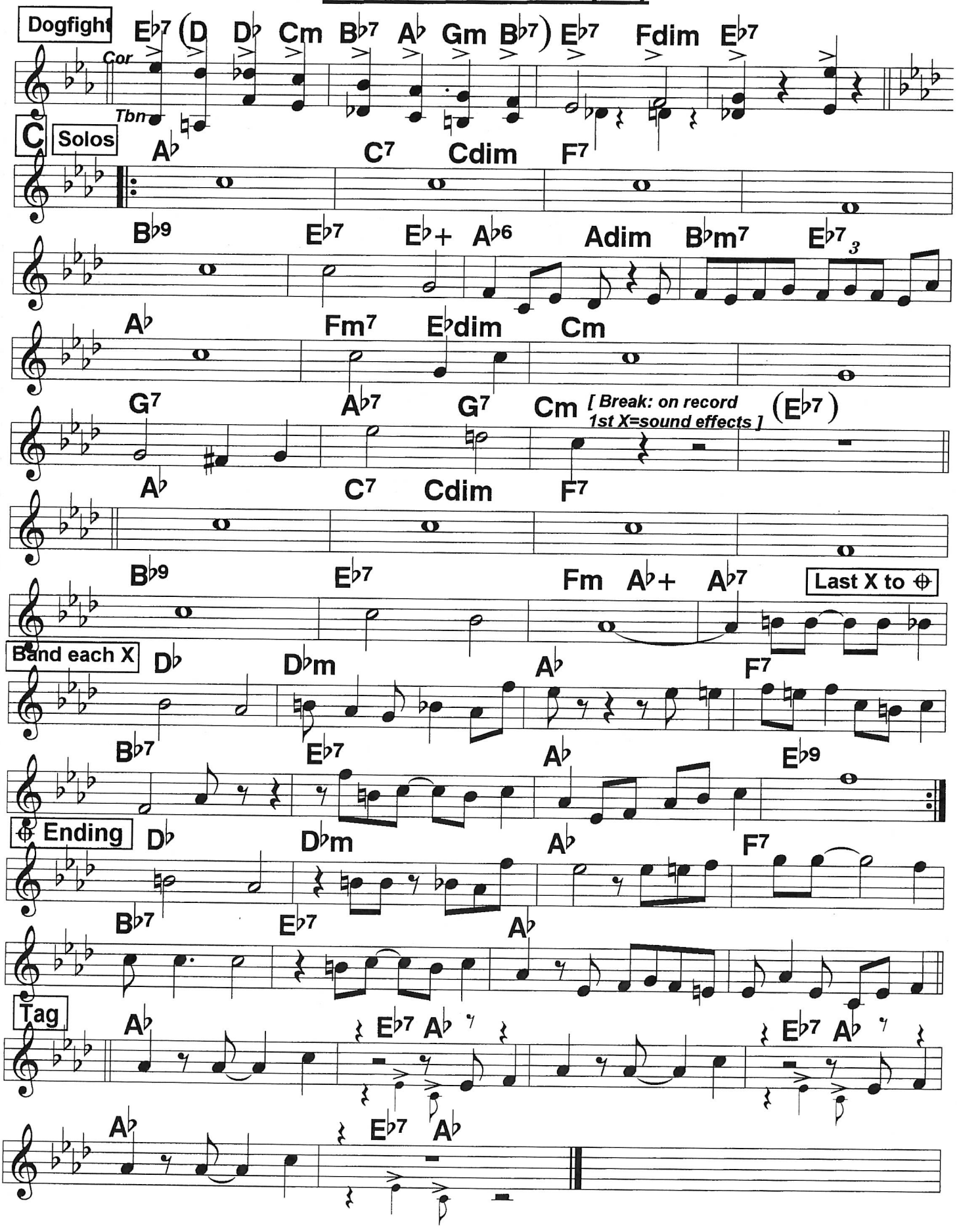
Transcription of clarinet solo is available separately

c. Jelly Roll Morton, 1925

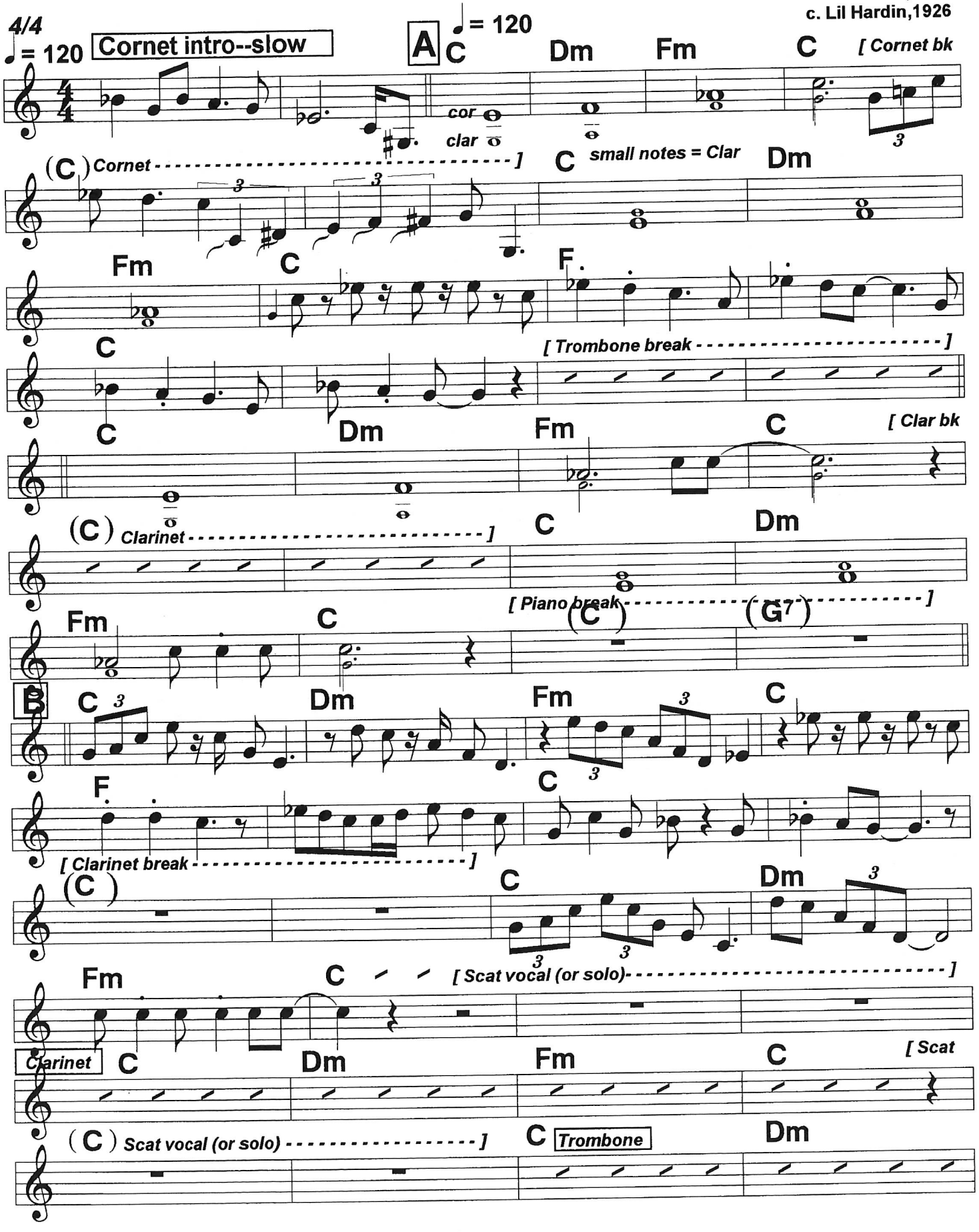
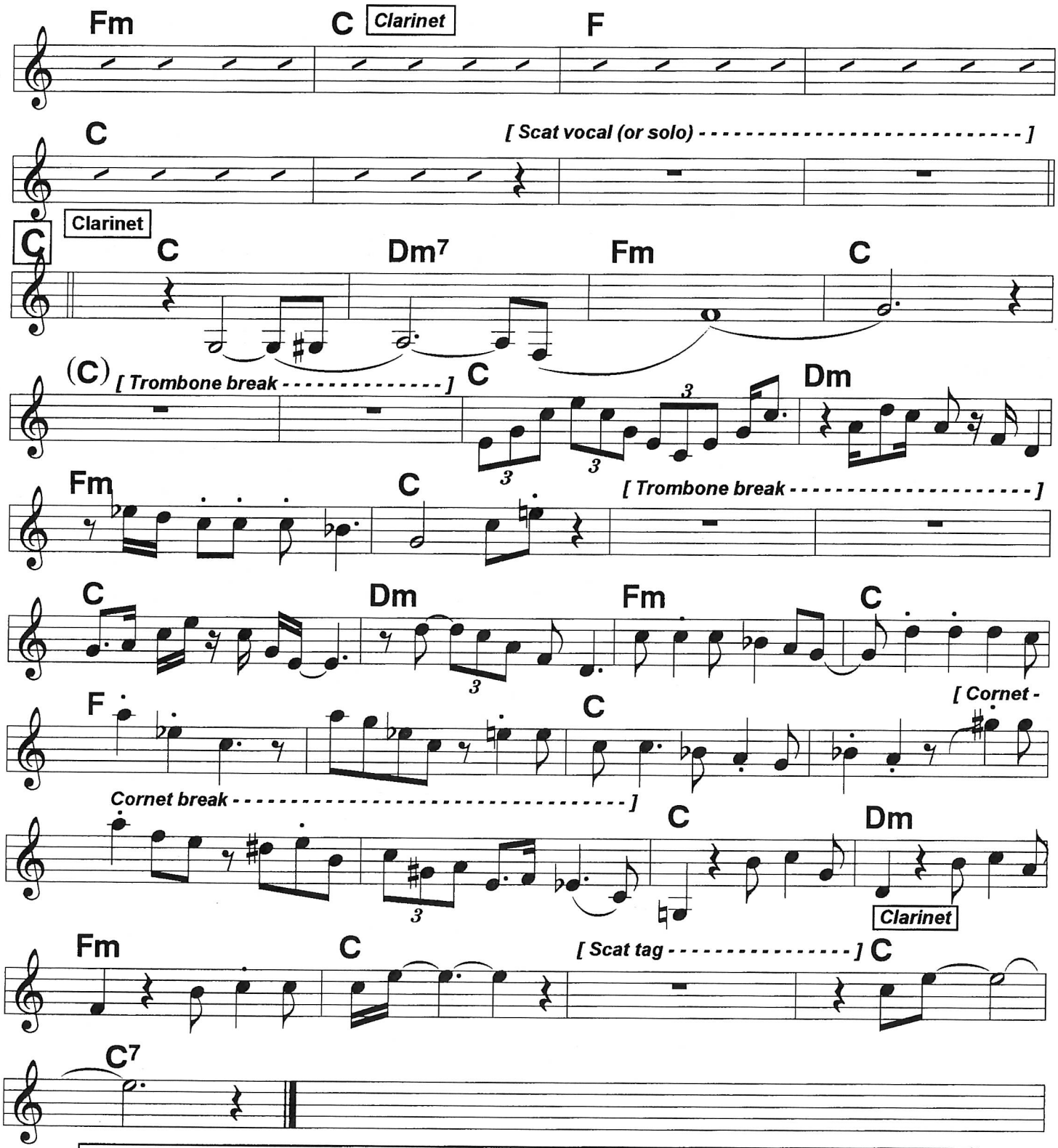
4/4 ♩ = 222

Shreveport Stomp (2)

Routine: Intro, A B A, Dogfight, C, solos on C, C C (ending optional)

Sidewalk Blues (1)

c. Jelly Roll Morton, 1926

4/4 ♩ = 172

Sidewalk Blues (2)

Skid-dat-de-dat (1)

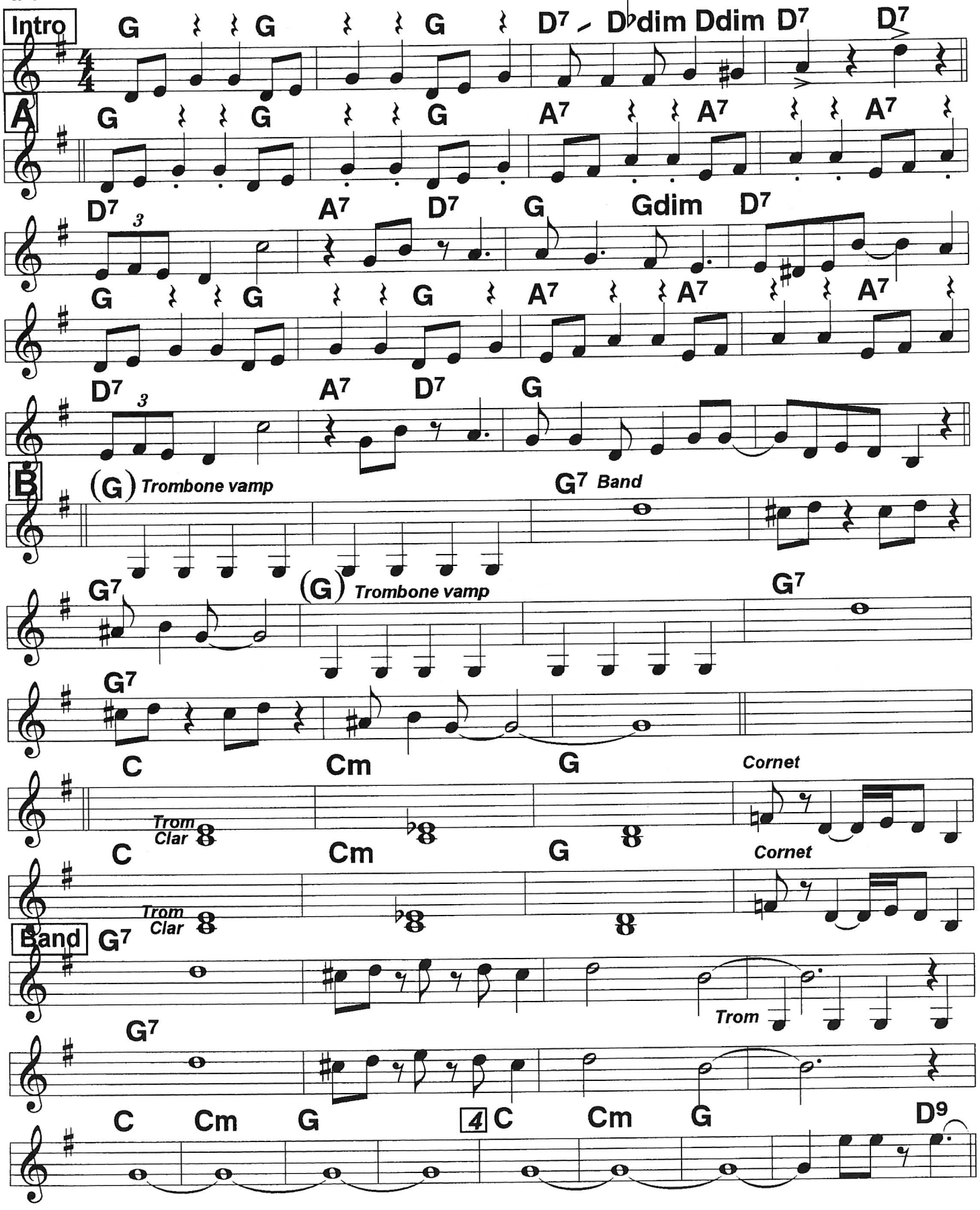
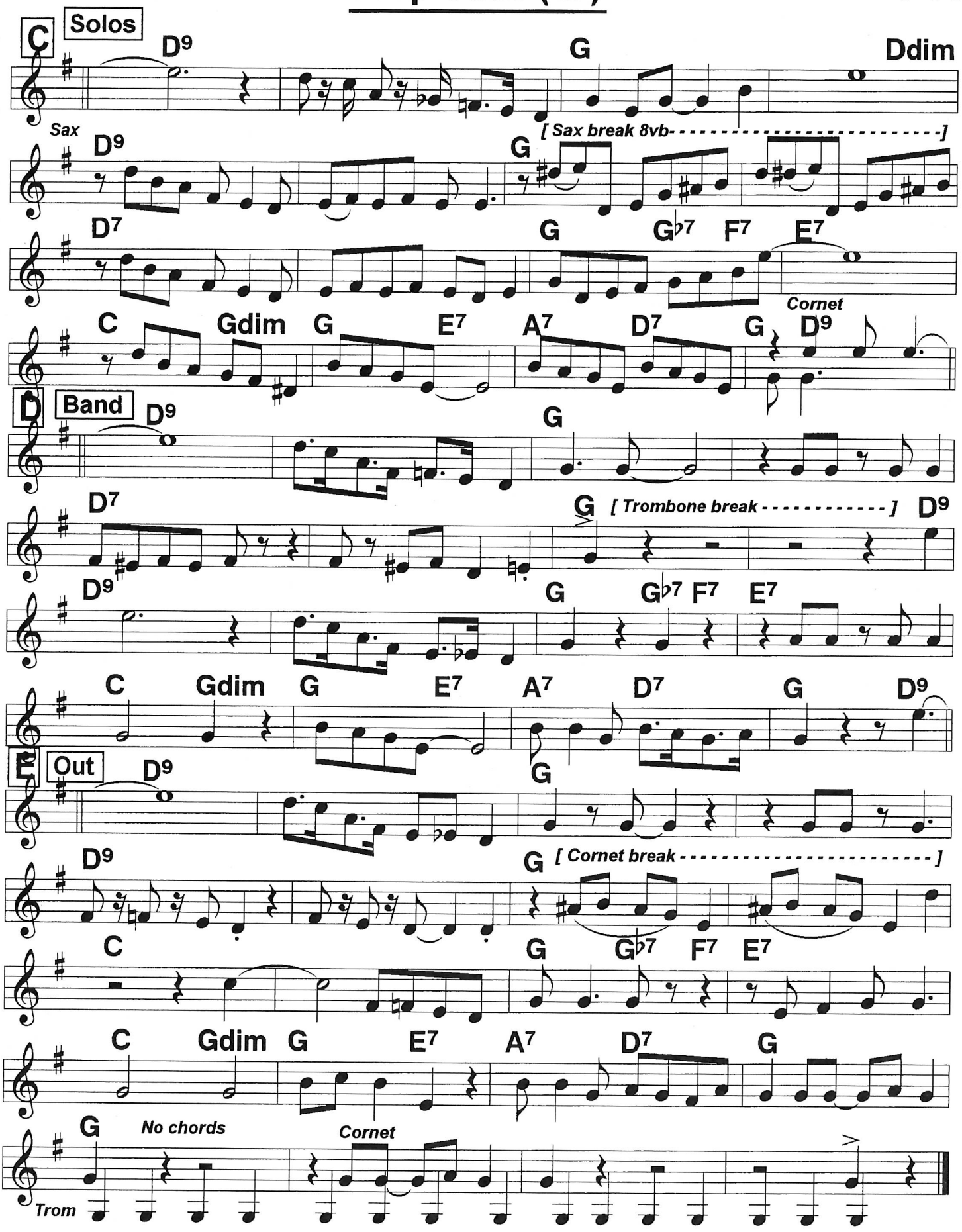
Hot Five '26;
c. Lil Hardin,1926

4/4
♩ = 120 Cornet intro--slow

Skid-dat-de-dat (2)

This is the complete 11/16/26 record. It's a concert piece that just rolls on continuously, so letter divisions are mainly practice guides. Most of the breaks are left to your muse, since I don't think they're worth recreating.

Soap Suds (1)

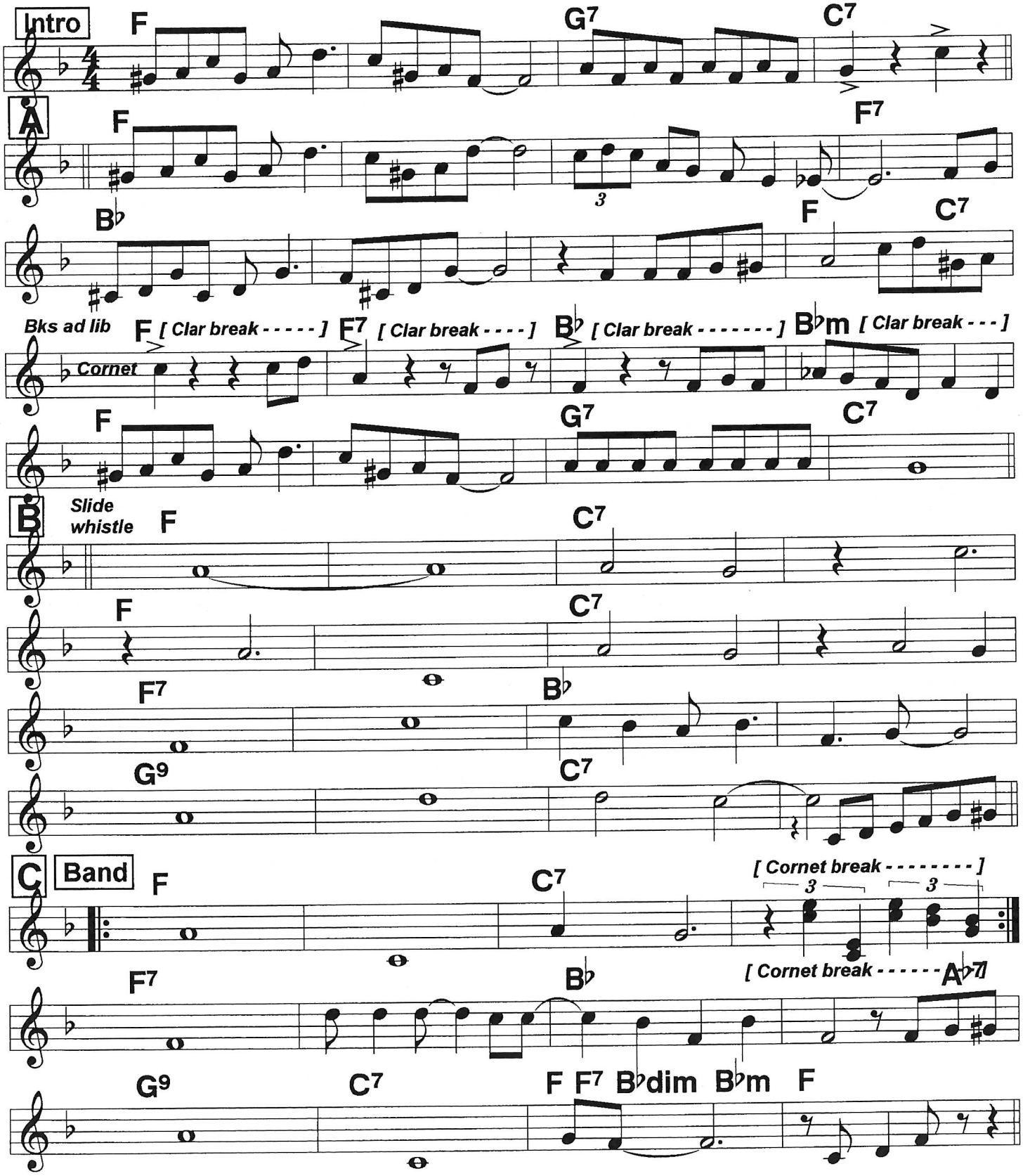
From Morton's St. Louis Levee Band 5/12/26 record.

c. J.R. Morton, 1926

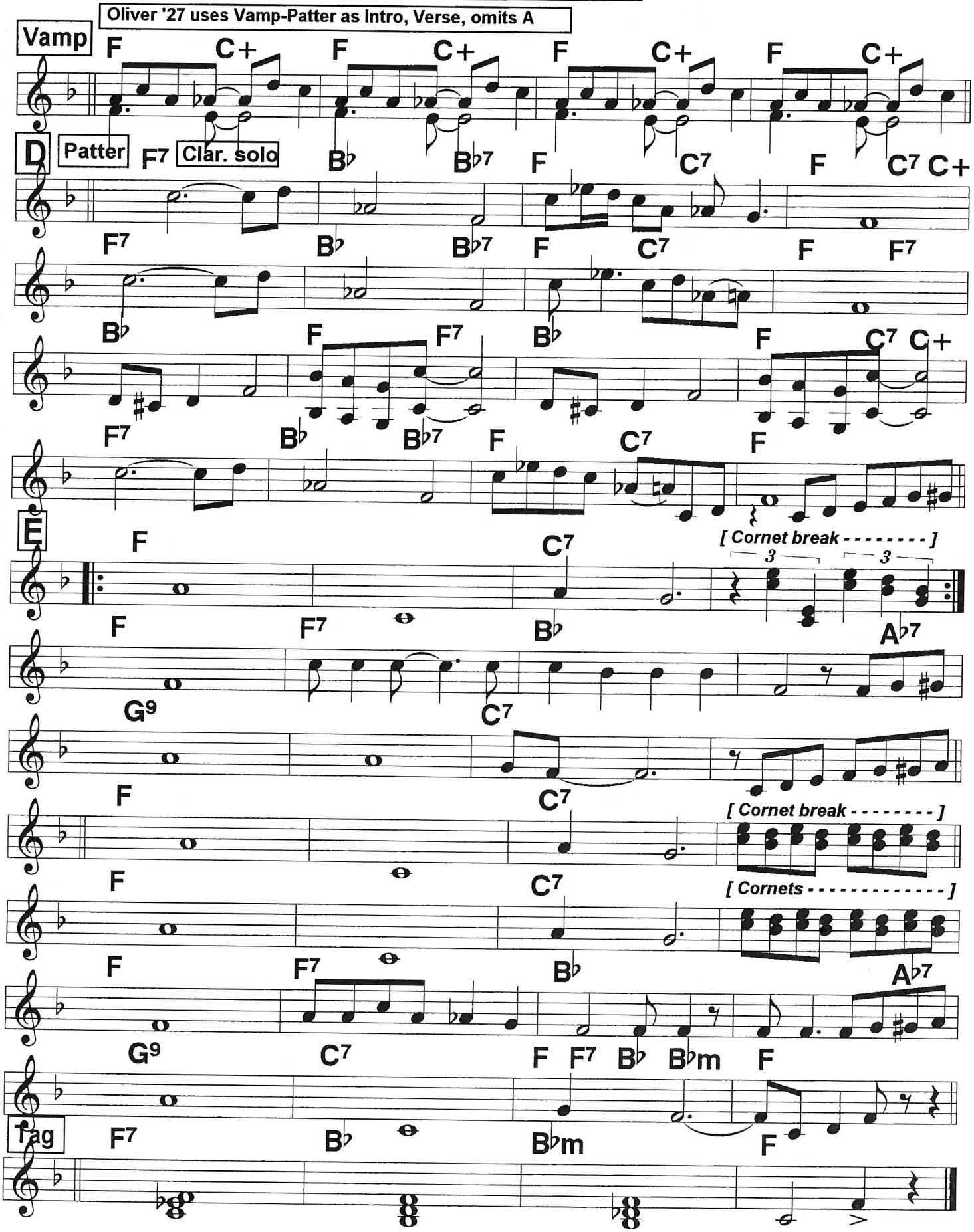
4/4 ♩ = 154

Soap Suds (2)

C
Solos
D9
G
Ddim
Sax
[Sax break 8vb-]
D9
G
D7
G
G♭7
F7
E7
Cornet
C
Gdim
G
E7
A7
D7
G
D9
D
Band
D9
G
D7
G
[Trombone break - - - - - - - - - - - -]
D9
D9
G
G♭7
F7
E7
C
Gdim
G
E7
A7
D7
G
D9
E
Out
D9
G
D9
G
[Cornet break -]
C
G
G♭7
F7
E7
C
Gdim
G
E7
A7
D7
G
G
No chords
Cornet
Trom

148 Sobbin' Blues (1)

King Oliver, '23, 27; NORK '23; c. Kassel, Berton, 1923

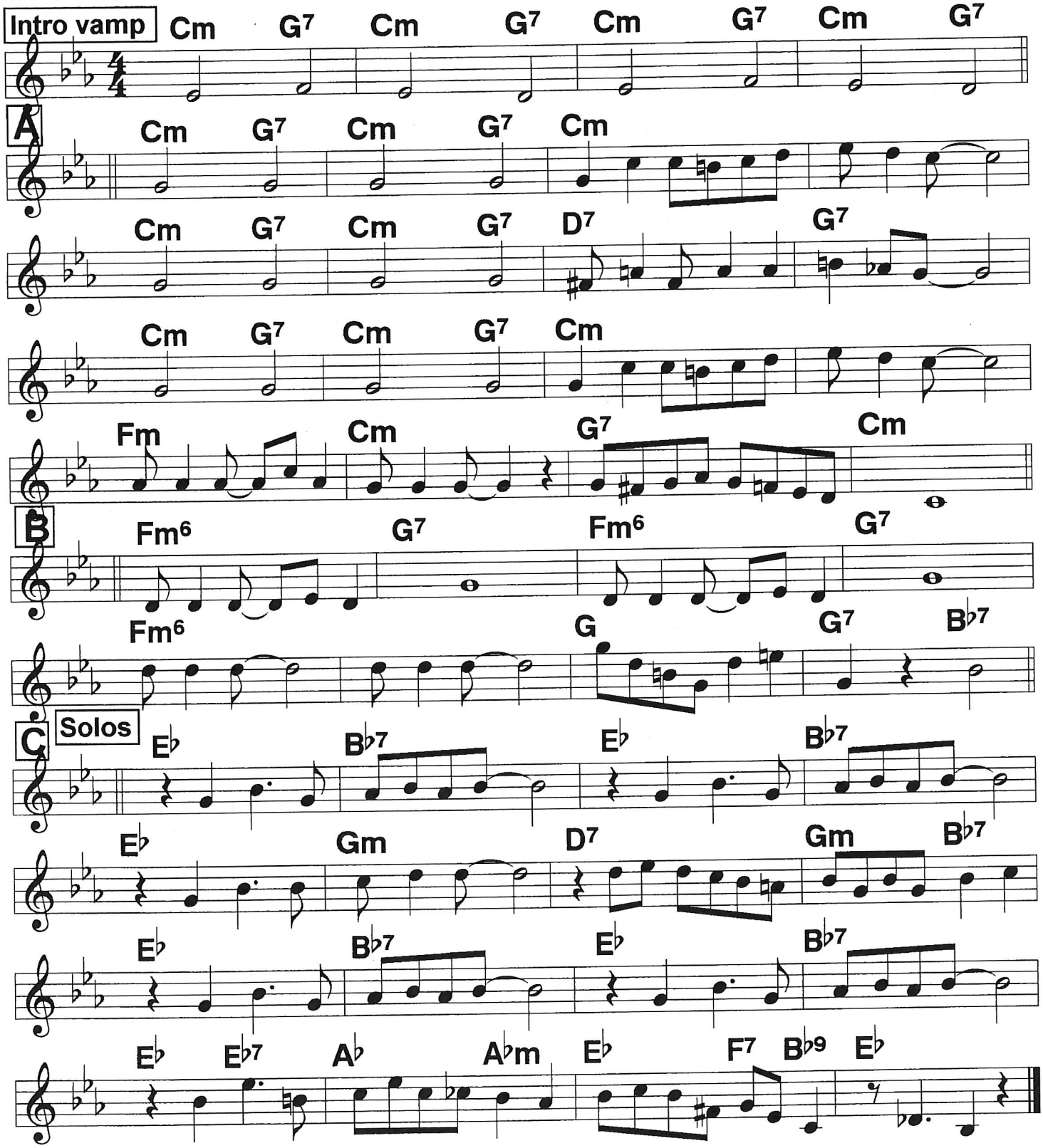
4/4 ♩ = 148

Routine: Basically as written. Substitute another instrument if no slide whistle (musical saw works)

Sobbin' Blues (2)

Oliver '27 uses Vamp-Patter as Intro, Verse, omits A

149 Shim-me-sha-wabble

The records vary, so this is the book version. NORK is the standard; the 1st rec. (3/12/23) is basically straight.

NORK, 1923; c. S. Williams, 1916

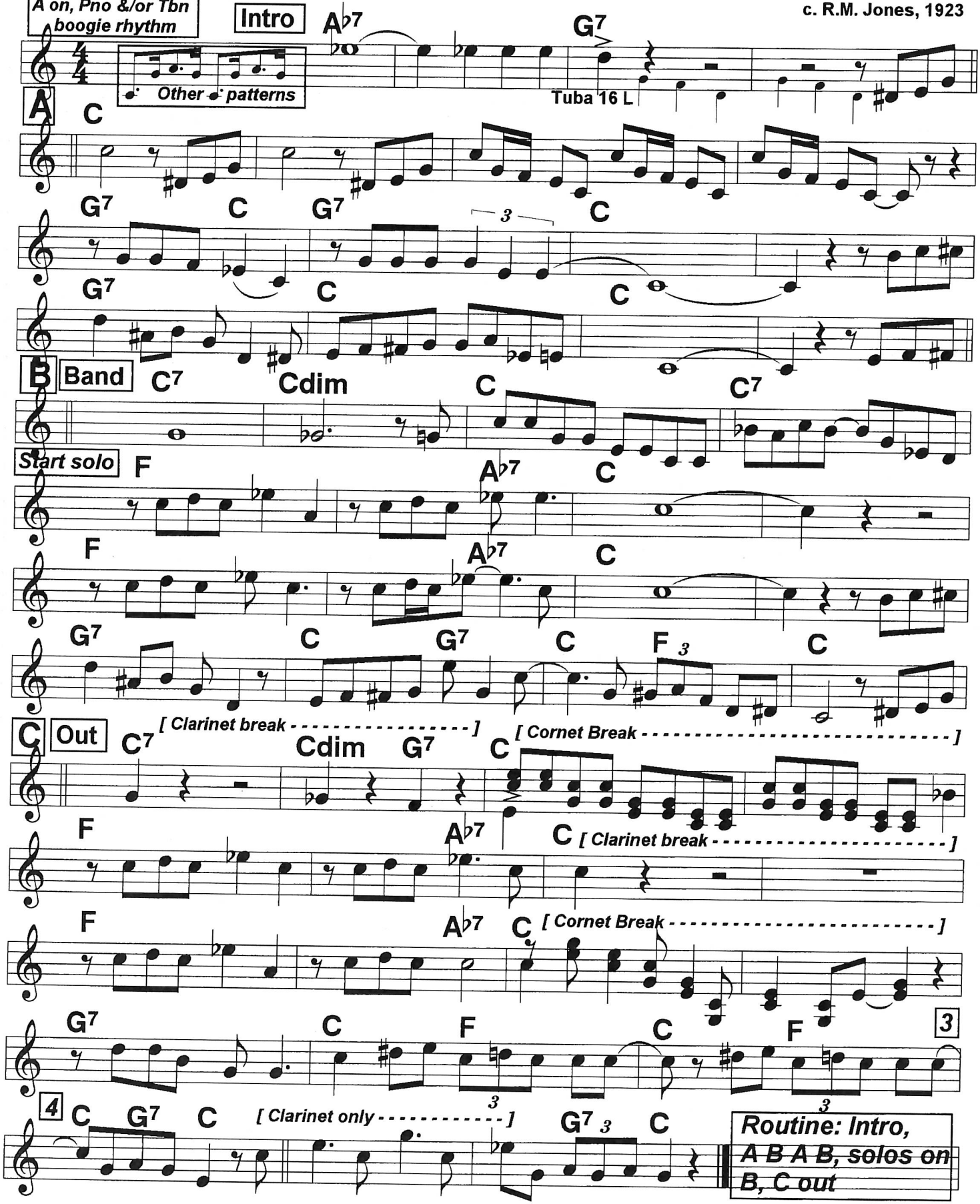
4/4 ♩ = 192

Routine: Intro, A, B, C, Intro, A, B, C solos, Jam C 2-4 X out.

Southern Stomps

4/4 ♩ = 120

A on, Pno &/or Tbn boogie rhythm

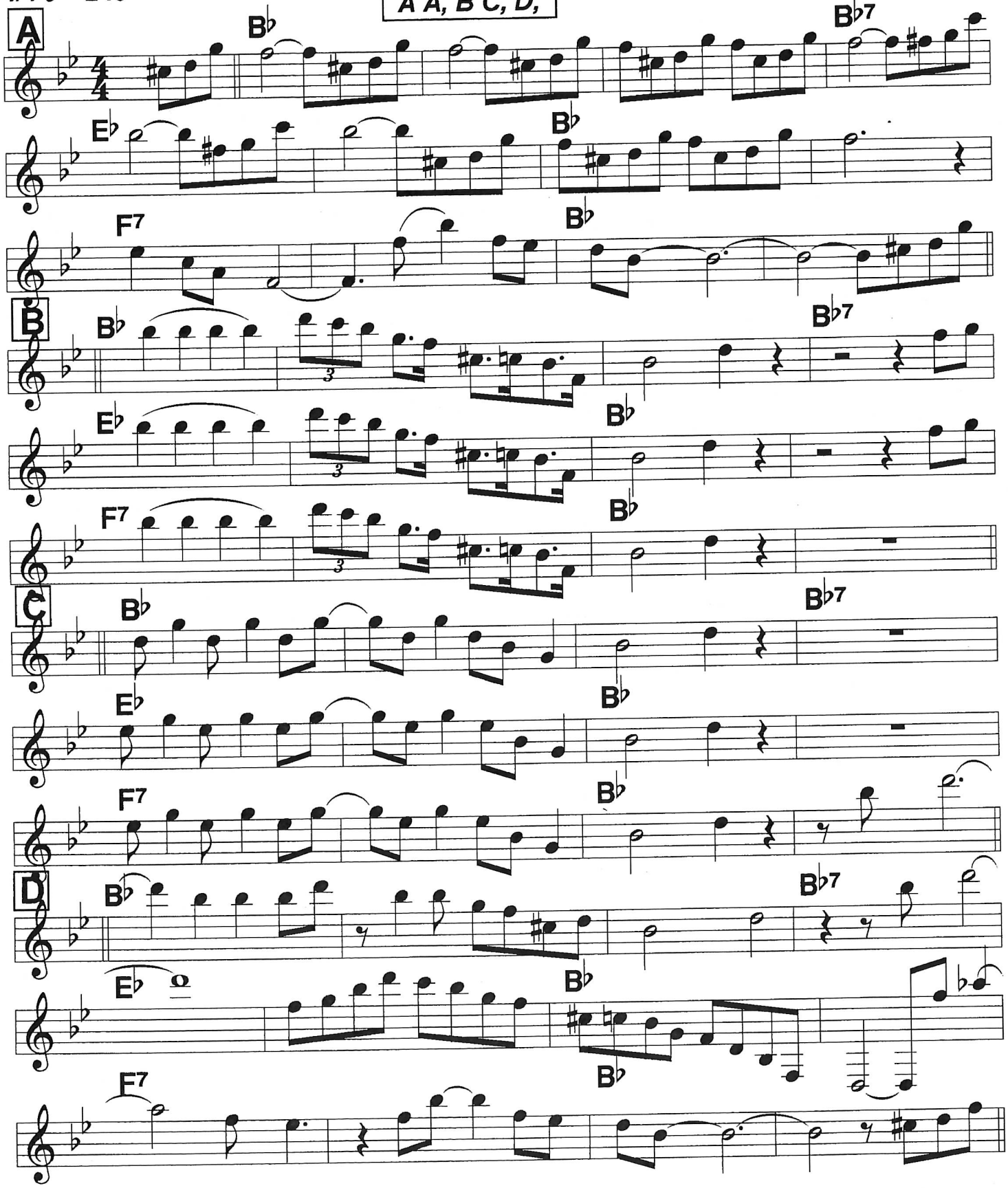
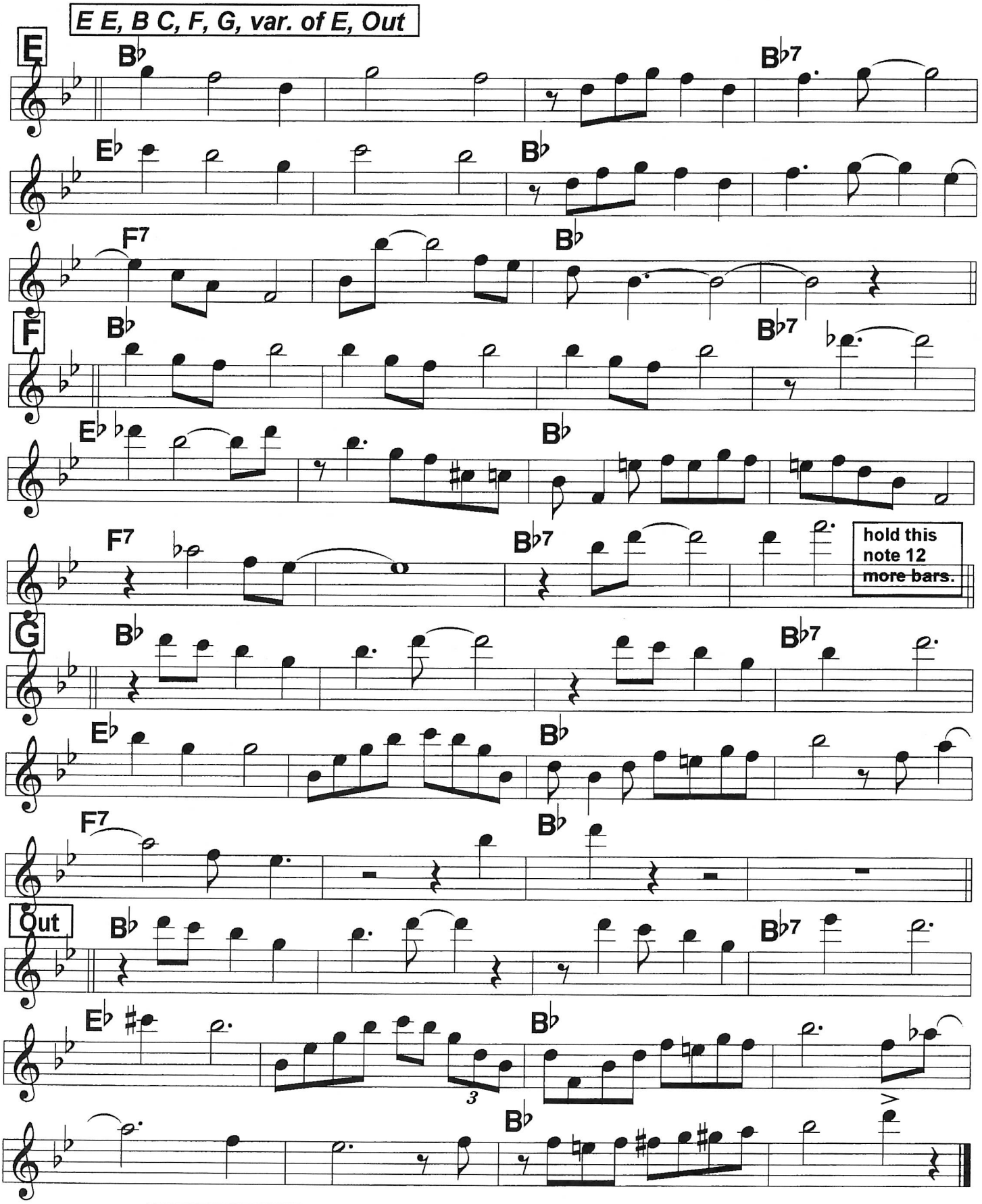
Mainly take 1. Take 2 has many variations, last 6 bars used here

King Oliver '23;
c. R.M. Jones, 1923

151 St. Phillip Street Breakdown (1)

Excerpted from 4/27/57 Manchester Free Trade Hall Concert with Ken Collyer.
This solo performance is a classic of the 40s-50s New Orleans Revival

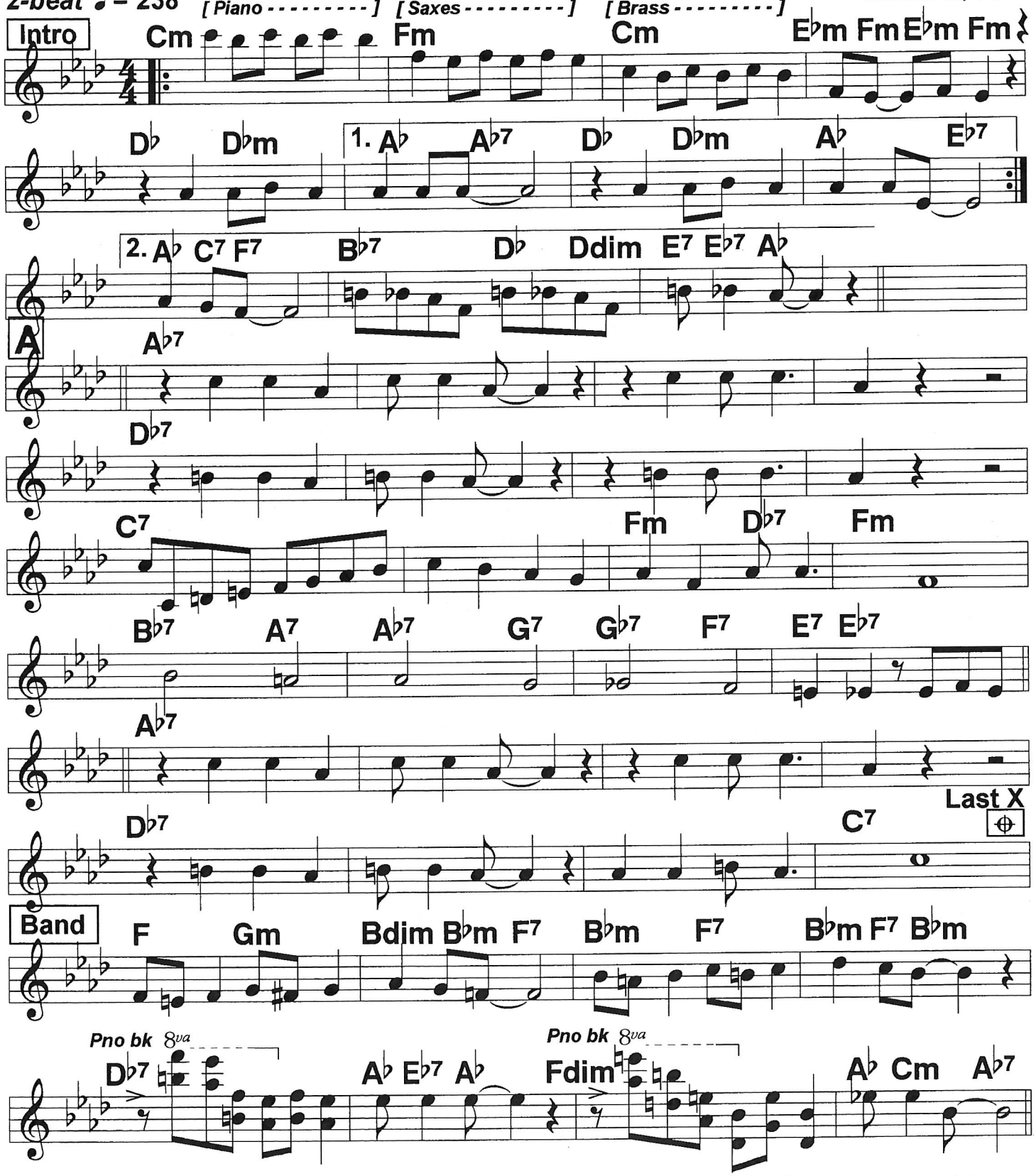
c. George Lewis, 194?

4/4 ♩ = 240

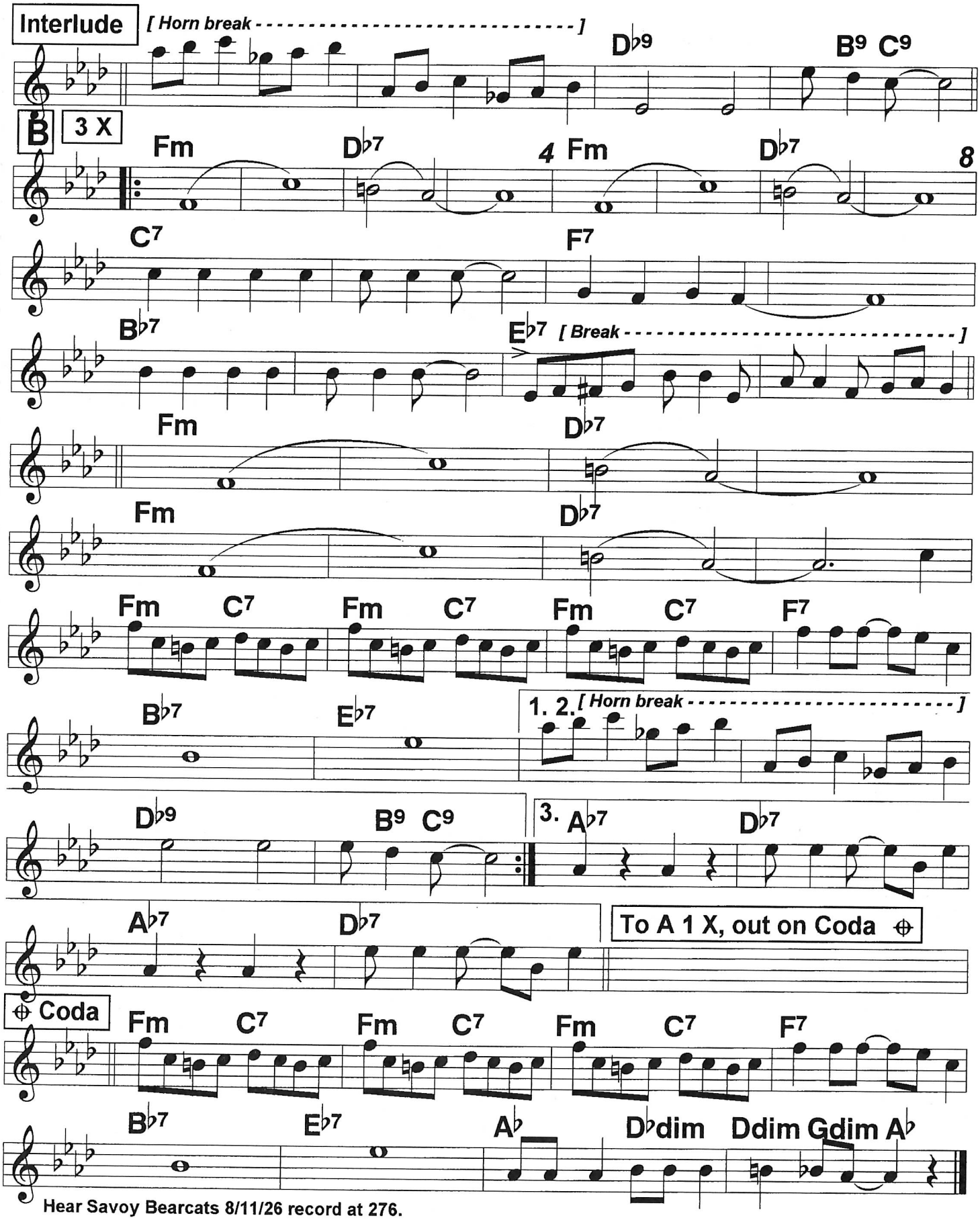
A A, B C, D,

St. Phillip Street Breakdown (2)

3 page version covering the whole recording is available separately.

152 Stampede (1)

c. & rec. Fletcher Henderson, 1926

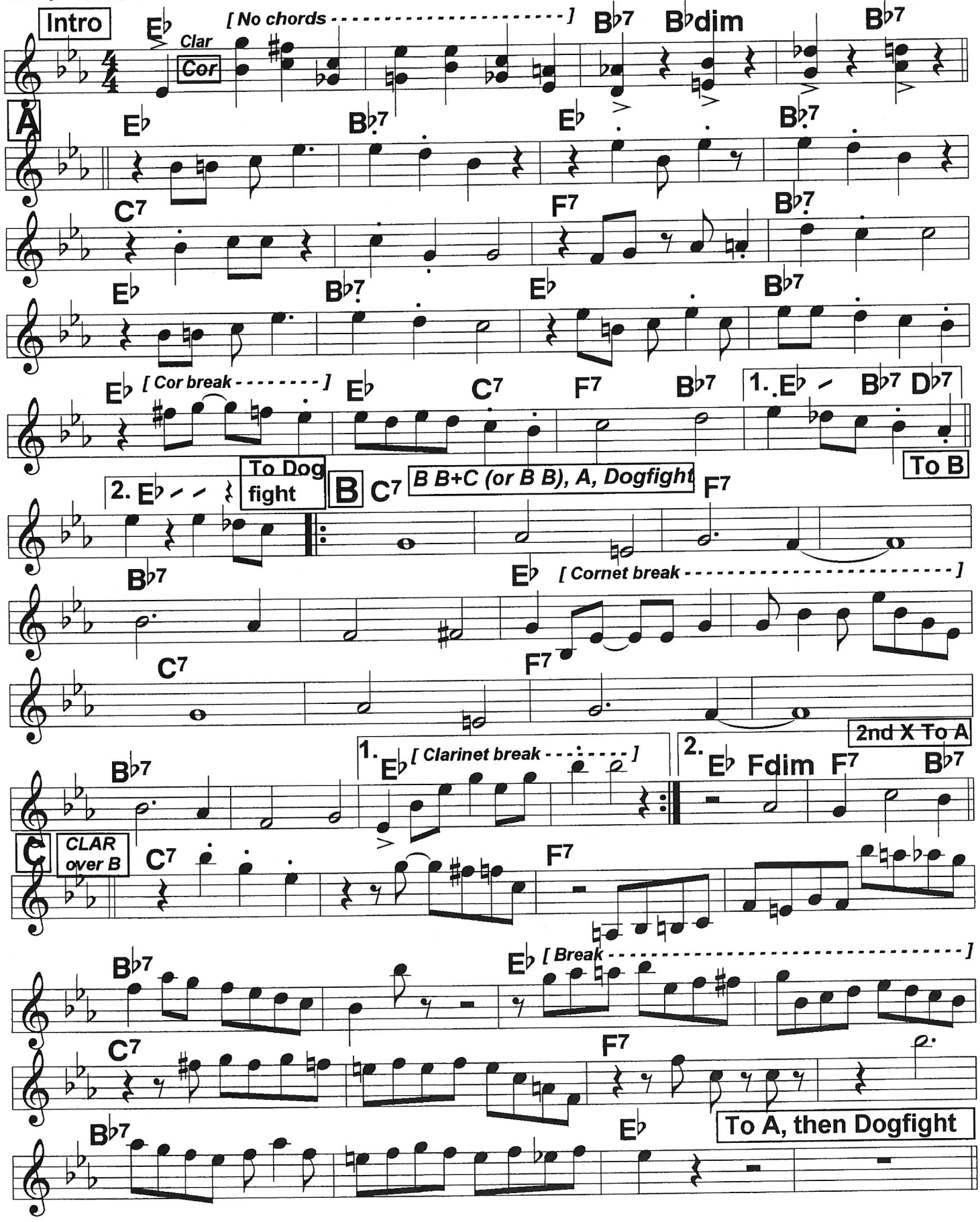
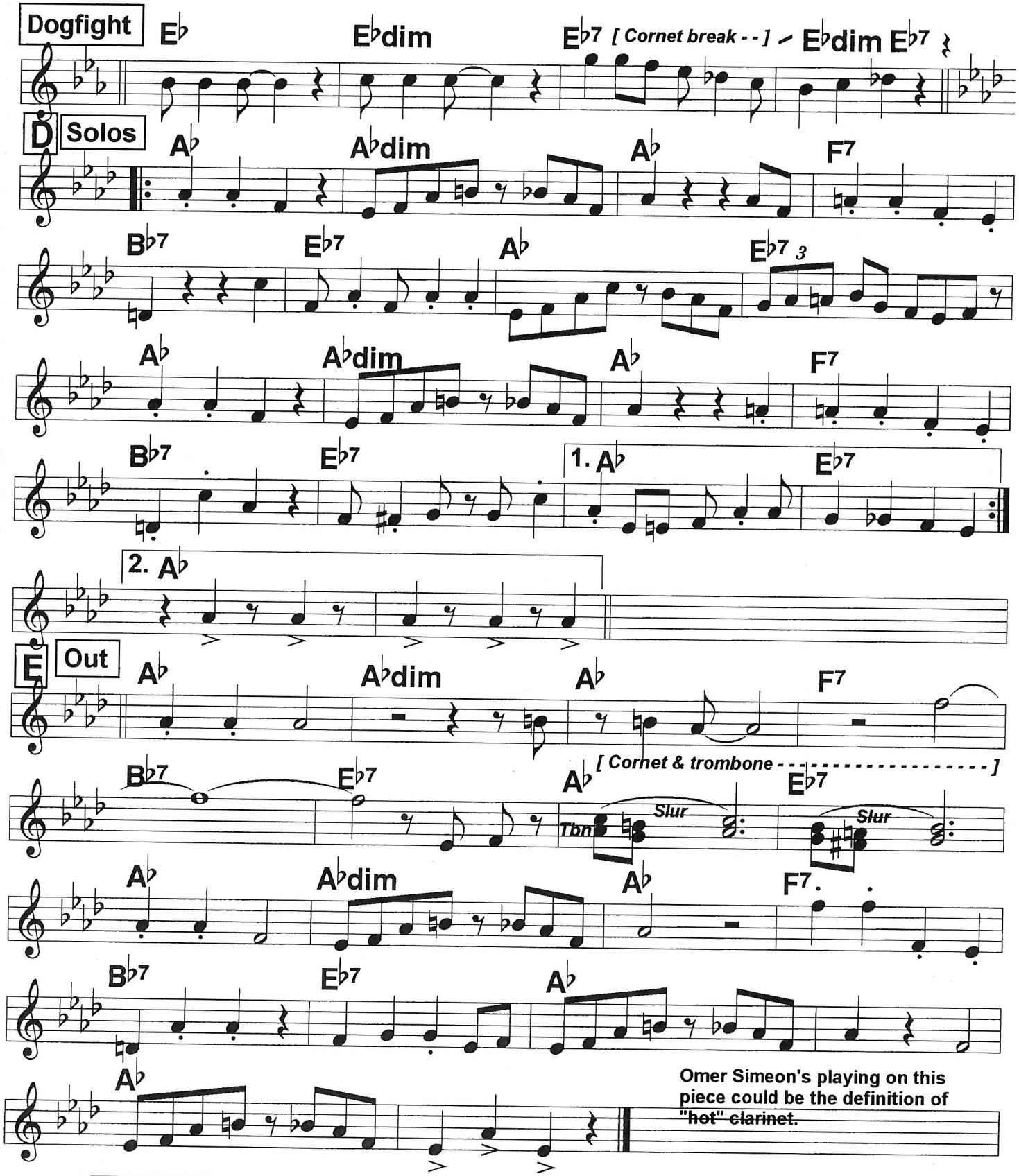
2-beat ♩ = 238 [Piano - - - - - - - - -] [Saxes - - - - - - - - -] [Brass - - - - - - - - -]

Routine: Intro (bars 5-8, 13-16 can be solos), A, Tsx solo on A (last 8 bars by band, bks by sx), Interlude, B B B (2 can be solos), A w/coda

From the stock chart, which follows but simplifies the record (hear the nice tpt, cor. solos)

Stampede (2)

Hear Savoy Bearcats 8/11/26 record at 276.

153 Steamboat Stomp (1)

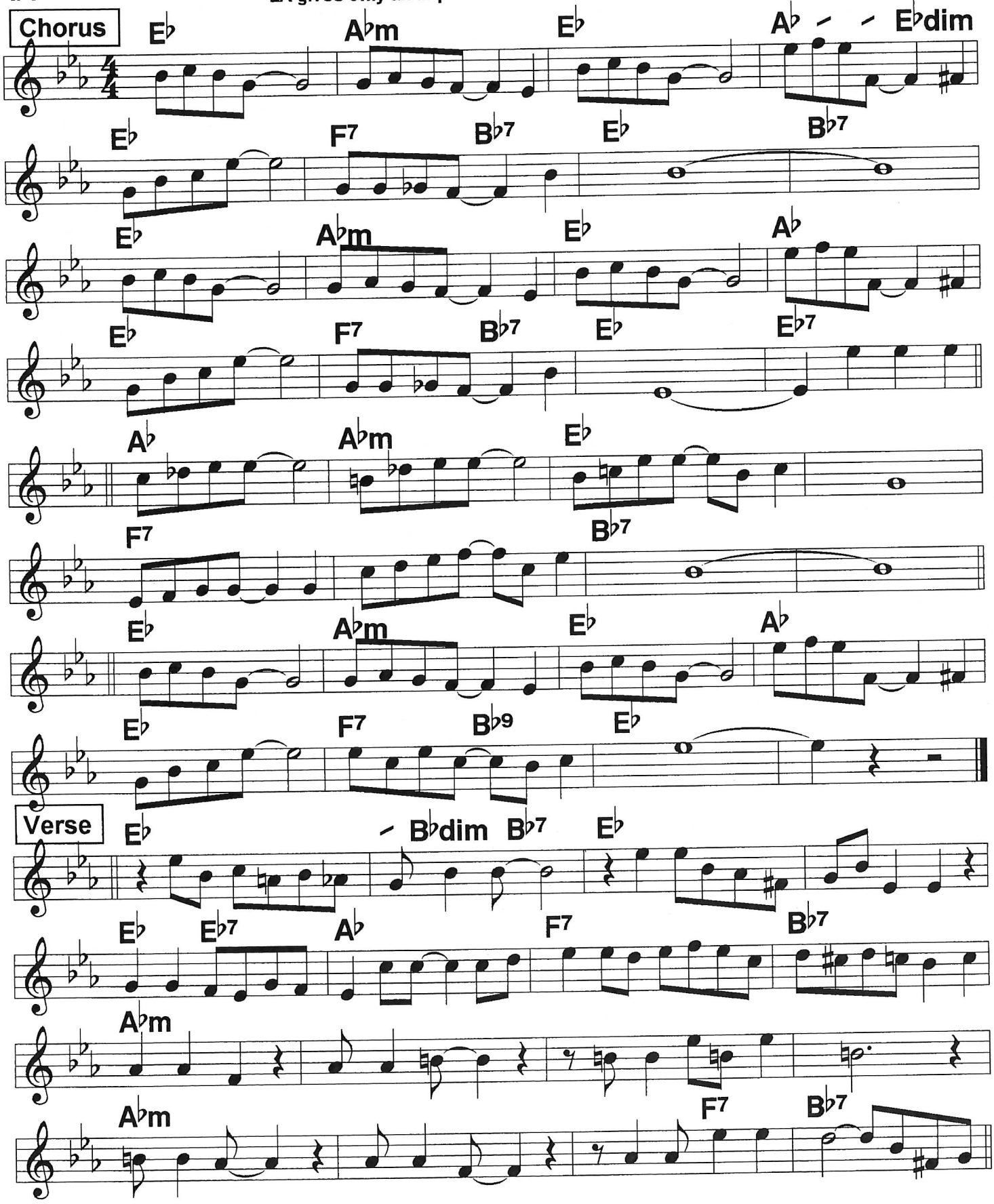
Jelly Roll Morton '26;
Boyd Senter, 1926

4/4 ♩ = 240

Steamboat Stomp (2)

Routine: Intro, A, B B, A, dogfight, Solos on D, D D, piano, E w/tag.
On record, B 2d X is clarinet-trombone duet, break by clar.

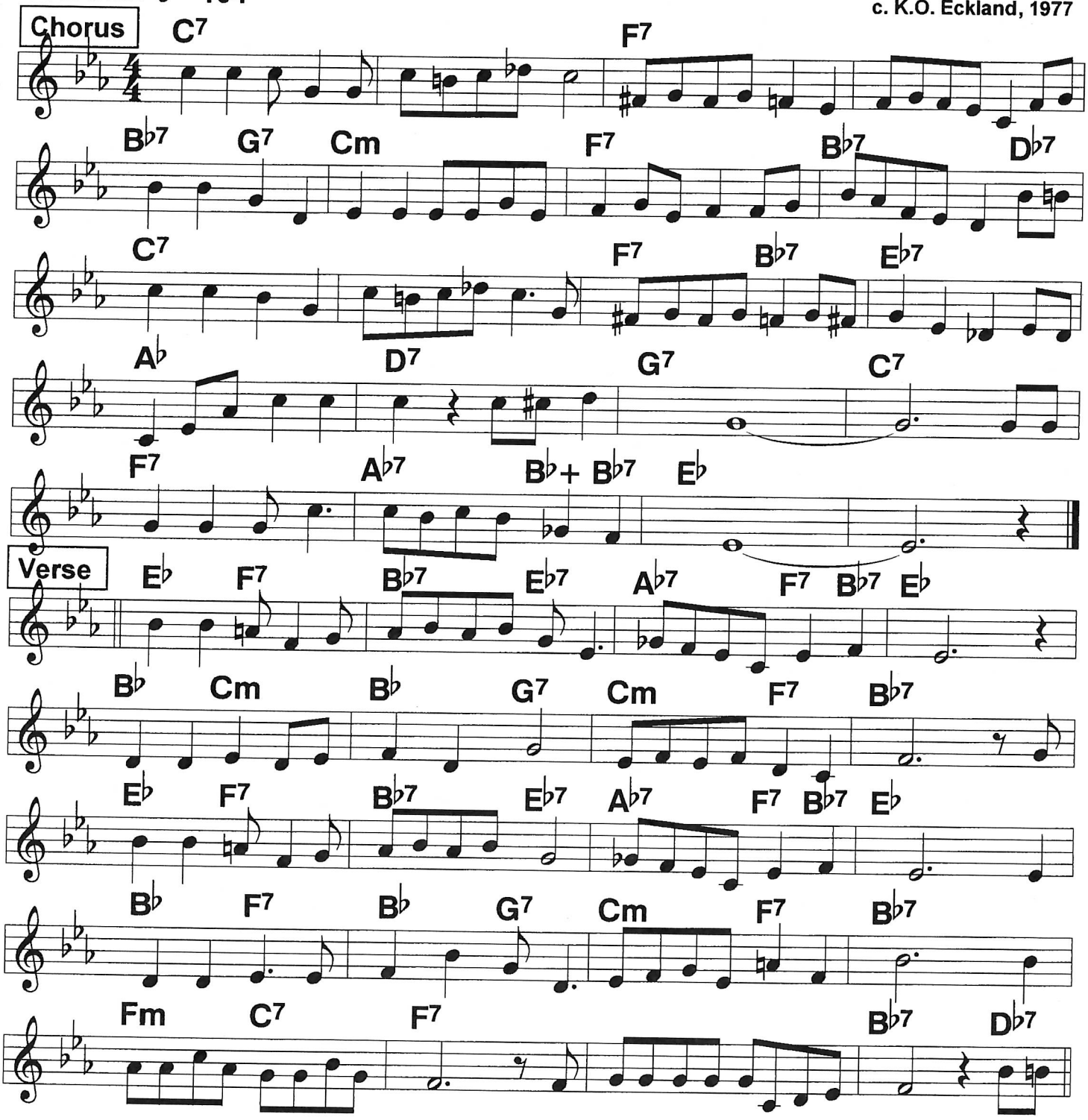
154 Sugar Foot Strut

4/4 ♩ = 184

Verse lead from 3/5/57 Jimmy McPartland record, LA gives only an impression of it.

Armstrong Hot 5 '28, Charleston Chasers; c.1927

Sundown Mama

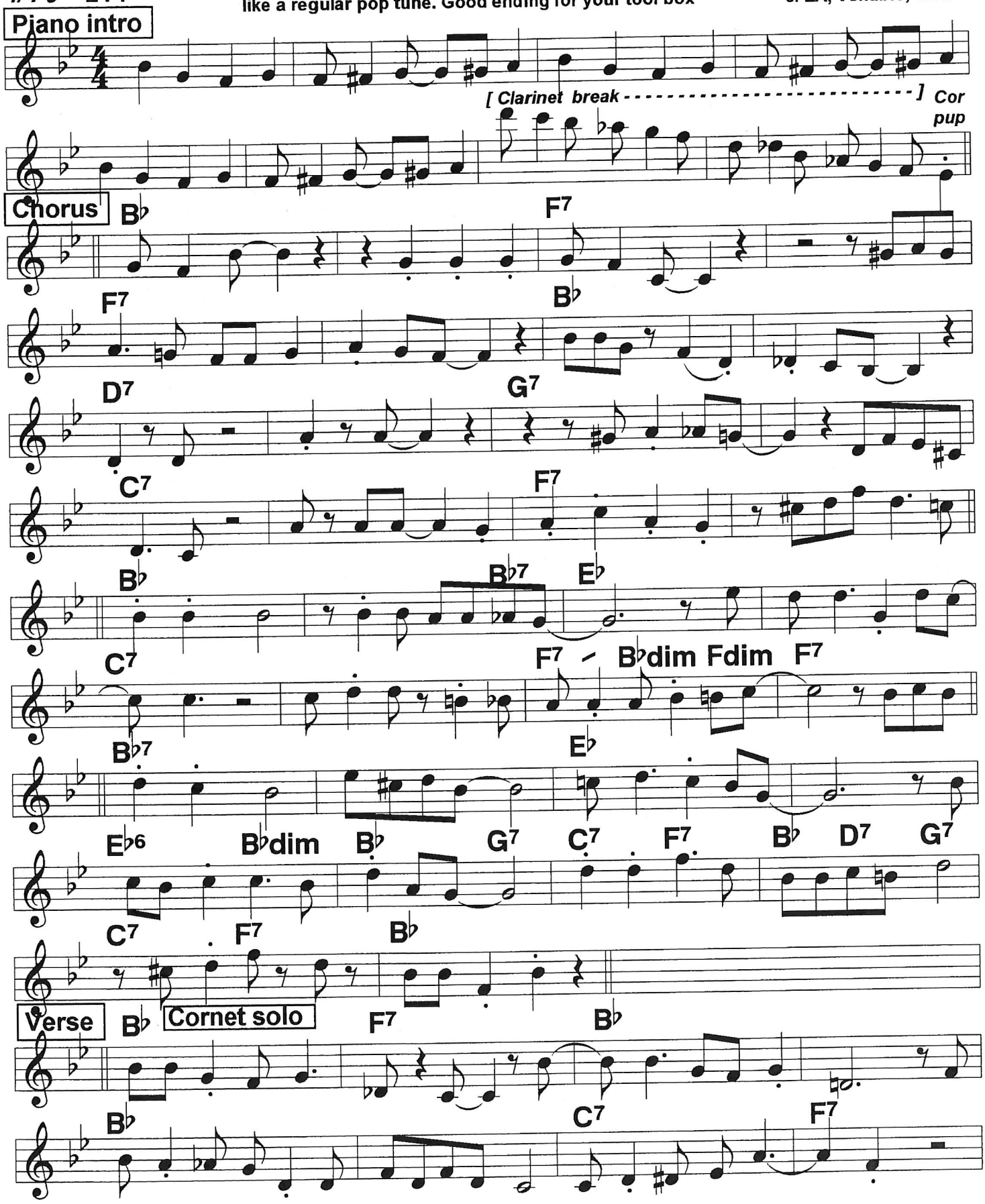
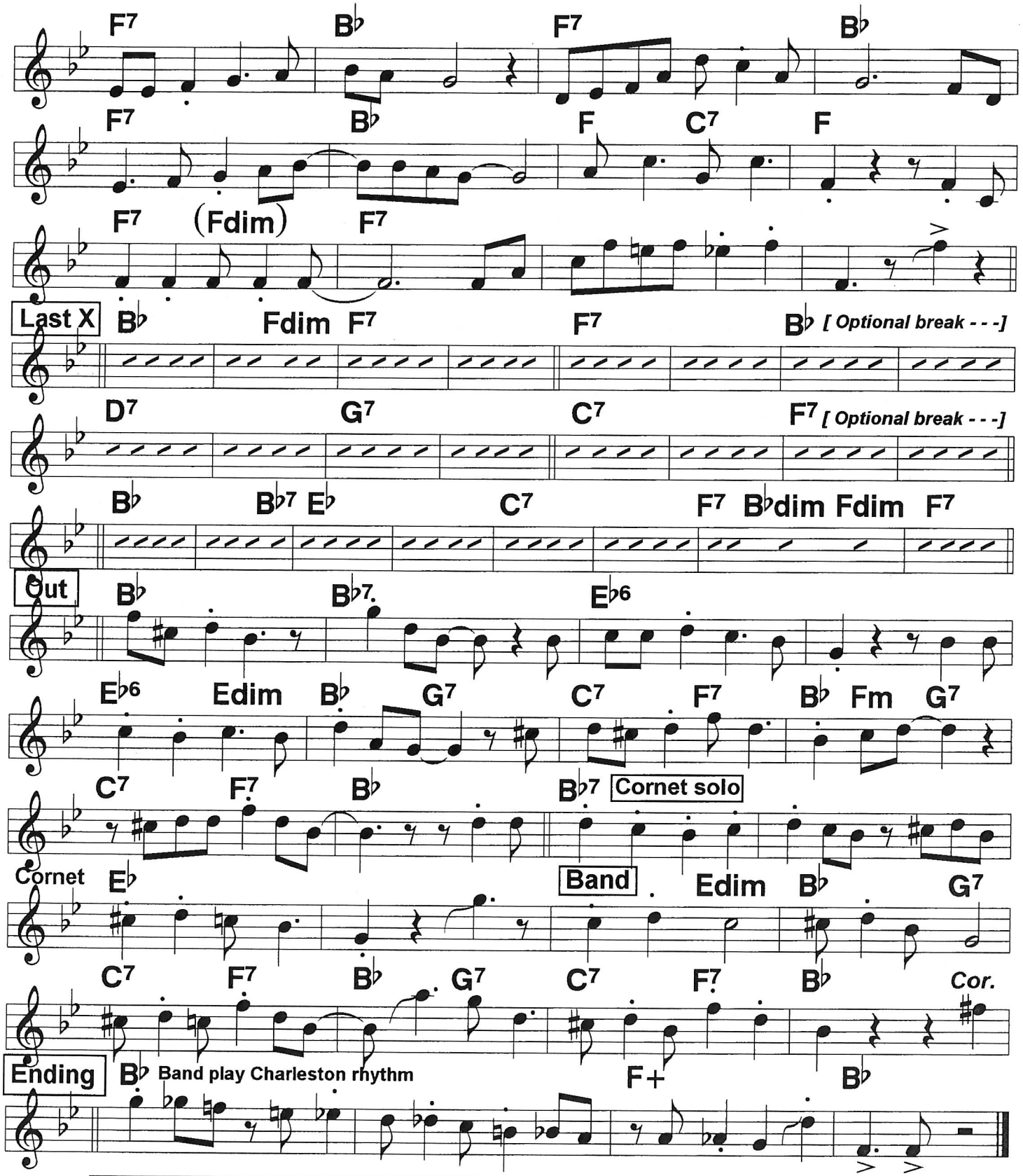
4/4 2-beat ♩ = 104

c. K.O. Eckland, 1977

Routine: Vocal Chorus, Verse, Chorus. Verse between choruses is ad lib, and is used to introduce Midnight Willie, so always do it that way. You can frame the vocal with instrumental choruses.

156 Sunset Cafe Stomp (1)

4/4 ♩ = 214

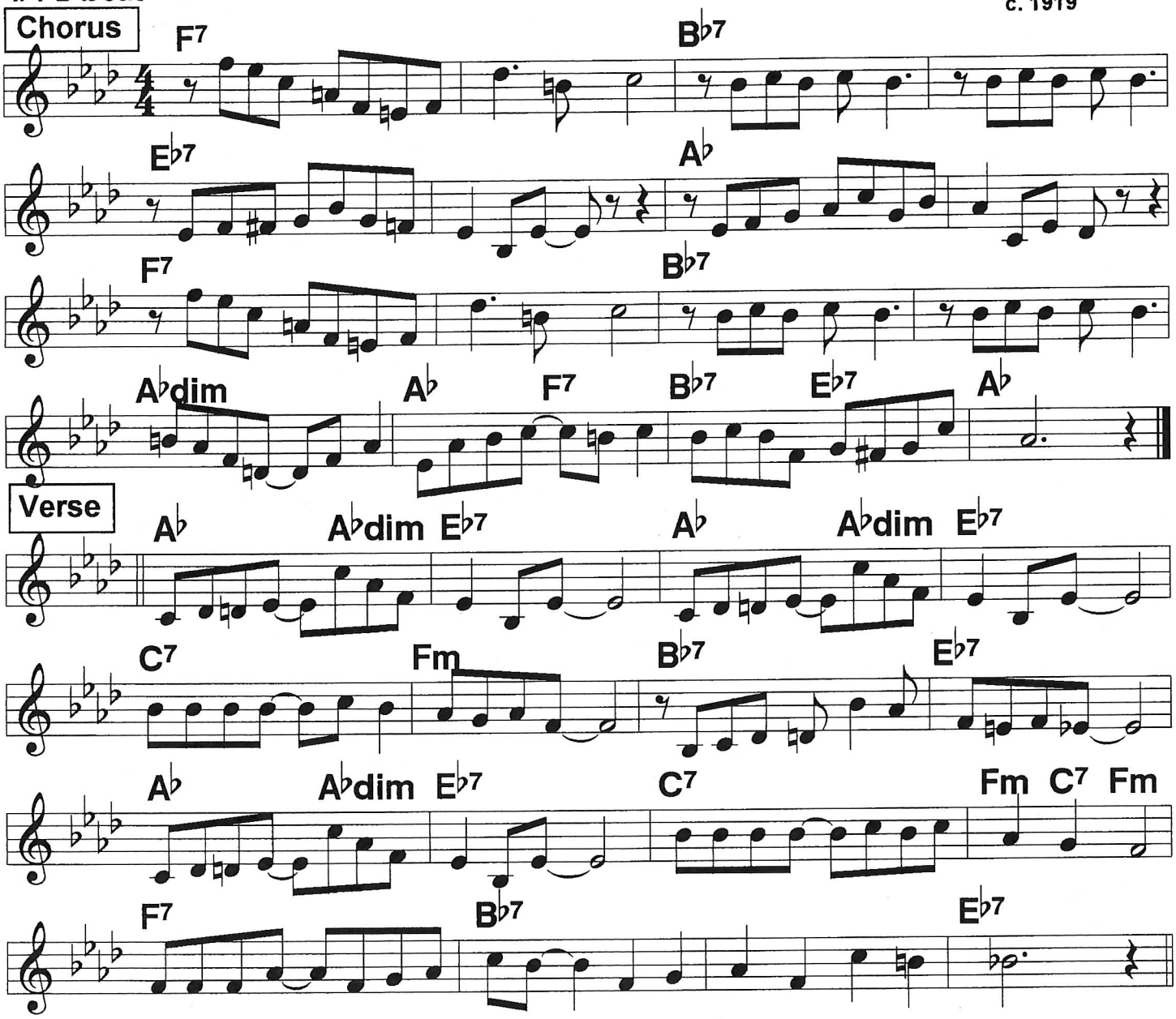
From 11/16/26 record. May Alix vocal omitted. Can play it like a regular pop tune. Good ending for your tool box

Armstrong Hot 5 '26; c. LA, Venable, 1926

Sunset Cafe Stomp (2)

Routine: Intro, Chorus, Verse, (vocal Chorus?), solos on Chorus; melody Chorus; "Last X": jam 24, out with Louis' lead and ending.

157 Sweet Baby Doll

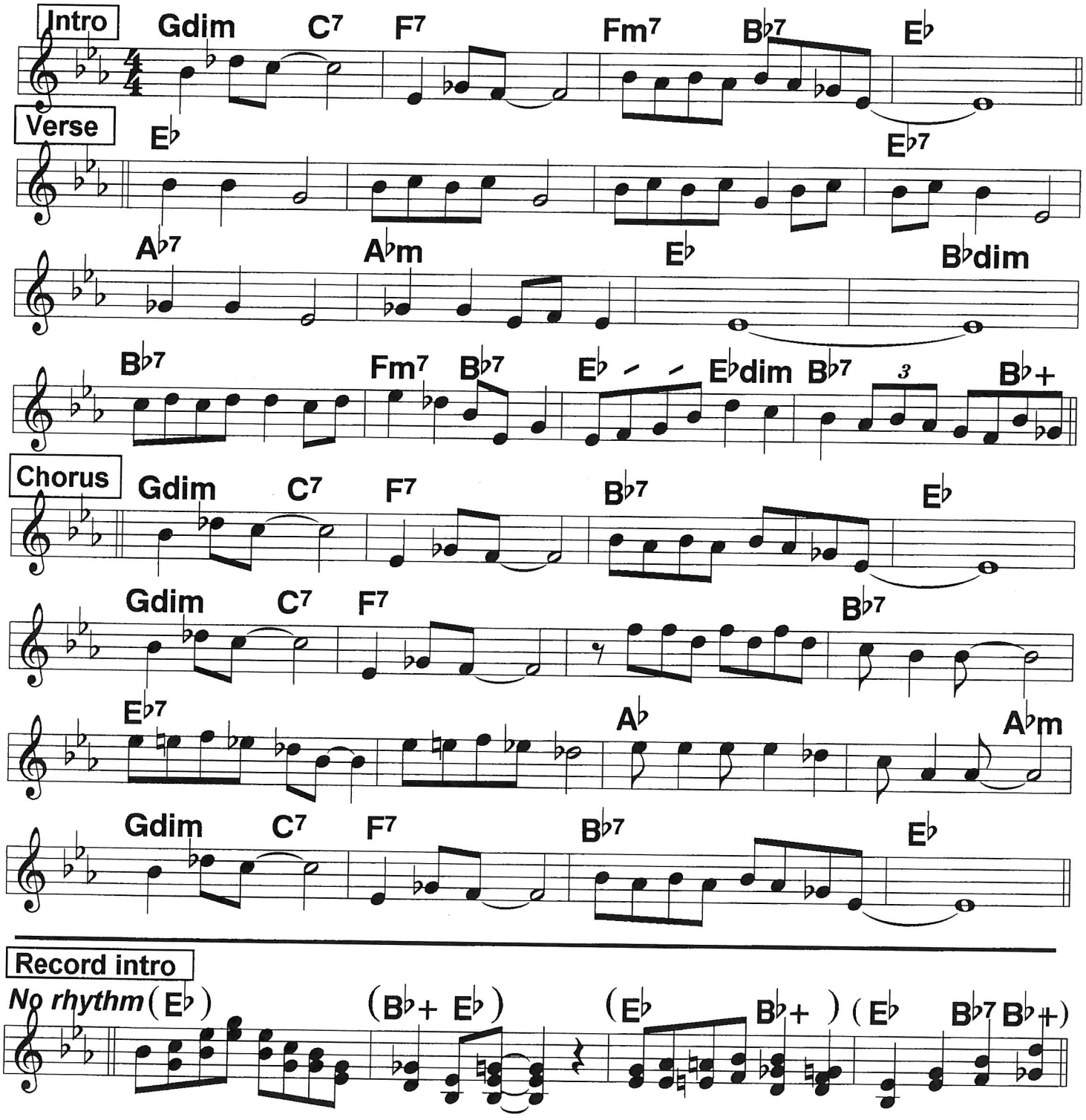
Oliver record not special, so this is book version of pop tune. .

King Oliver '23
c. 1919

4/4 2-beat

Sweet Like This

Melody from the copyright sheet, chords from record

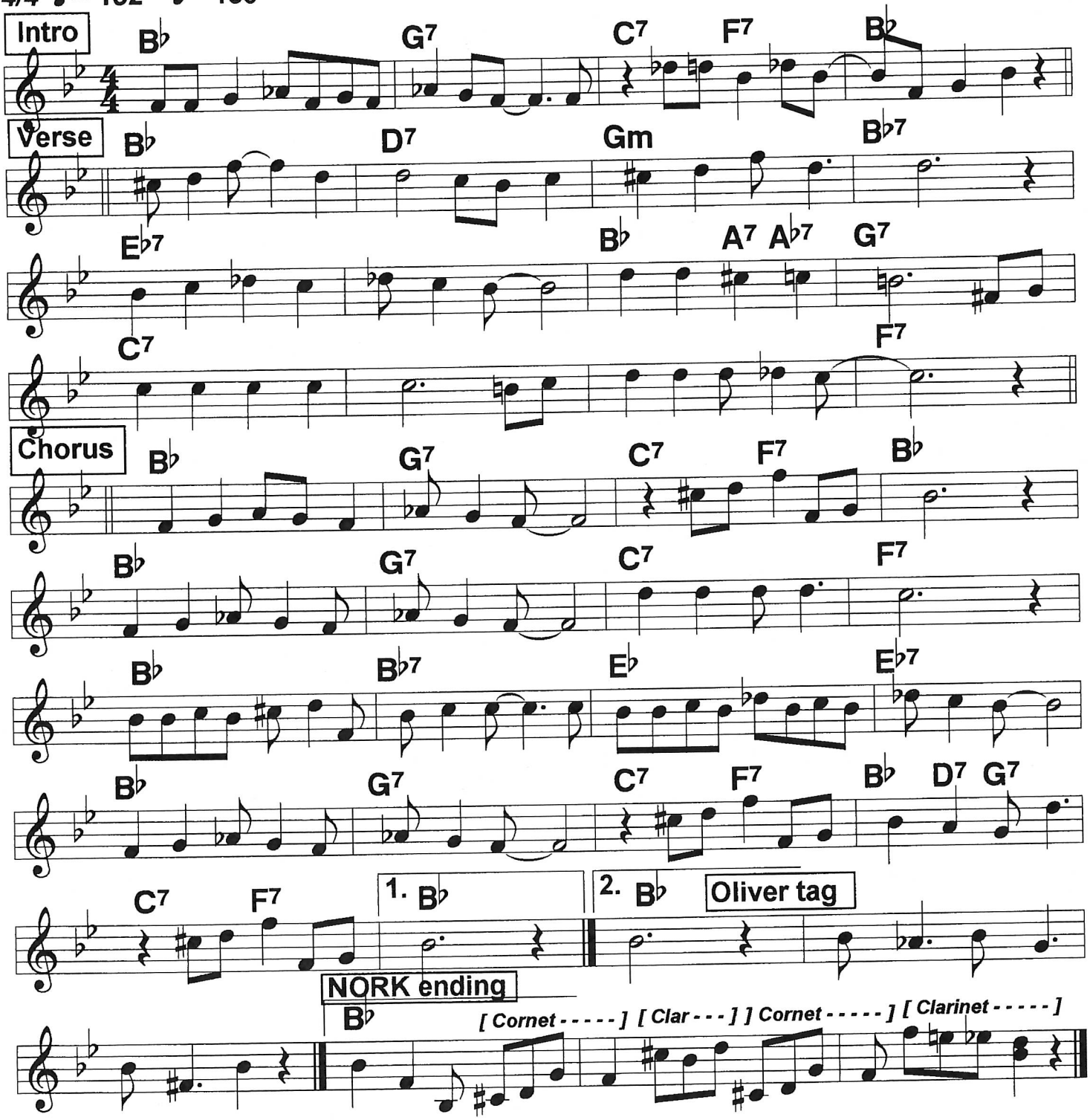
4/4 2-beat ♩ = 94

c. Oliver, 1929

Play this nice dance tune with a lilt, ie. very slight syncopation.
In line 7, all of bar 4, Oliver record uses Abdim.

159 Sweet Lovin' Man

Book melody

King Oliver '23; NORK '22, '23;
c. Lil Armstrong, Walter Melrose, 1923

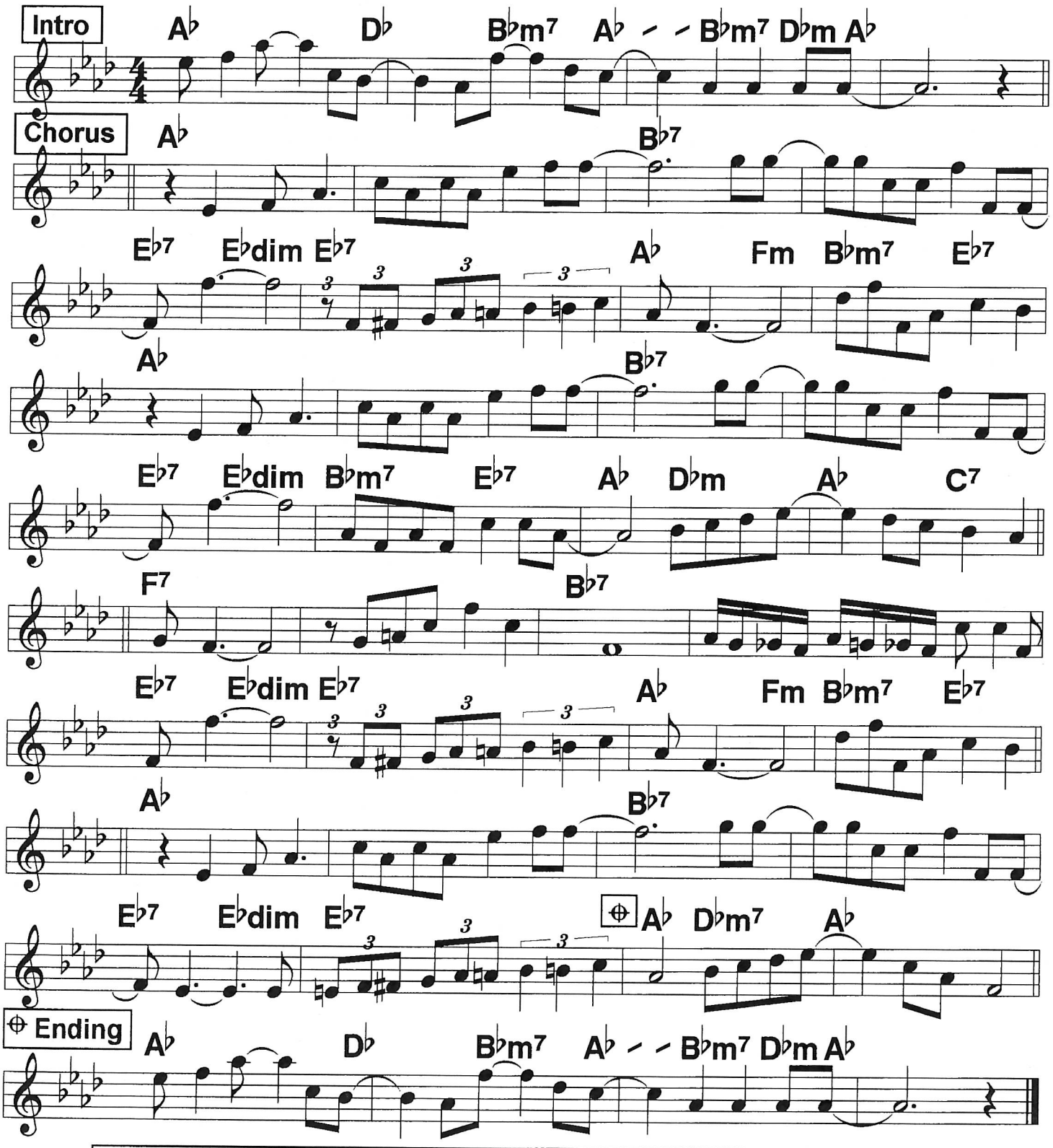
4/4 ♩ = 152 NORK '23 ♩ = 138

This nice tune's "book" melody stands on its own and can be played like any regular tune. Oliver's and NORK's variations mostly just rephrase the melody, so only the Oliver intro, Oliver and NORK tags are included here.

Sweet Mama

12/10/29 Brunswick. Great dance tune.

Lilting 2-beat ♩ = 133

c. Ellington, 1929

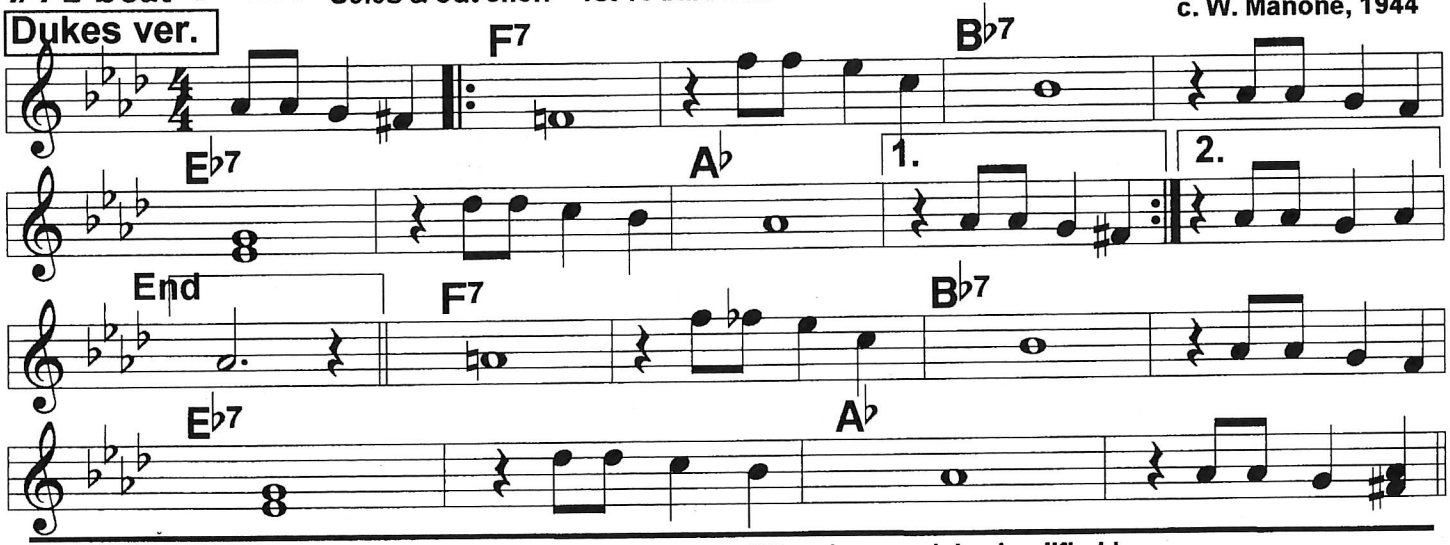


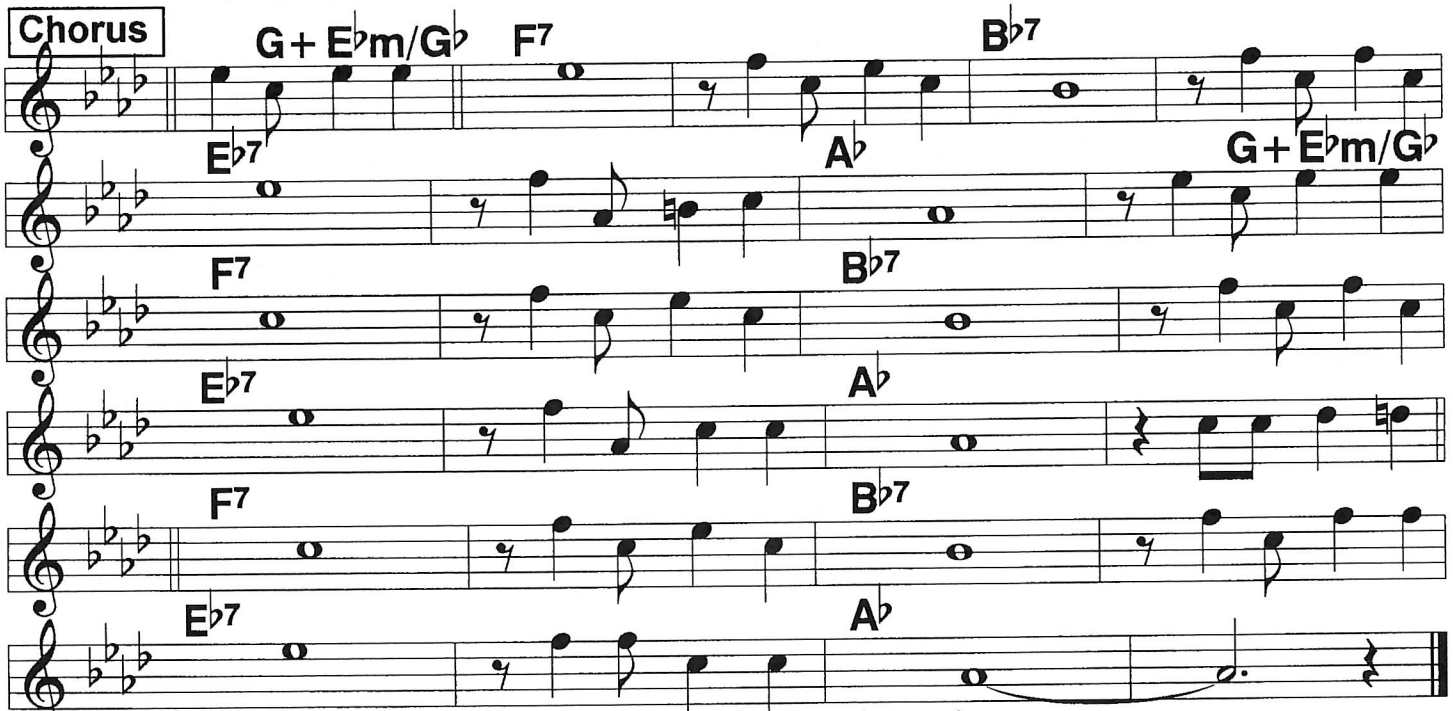
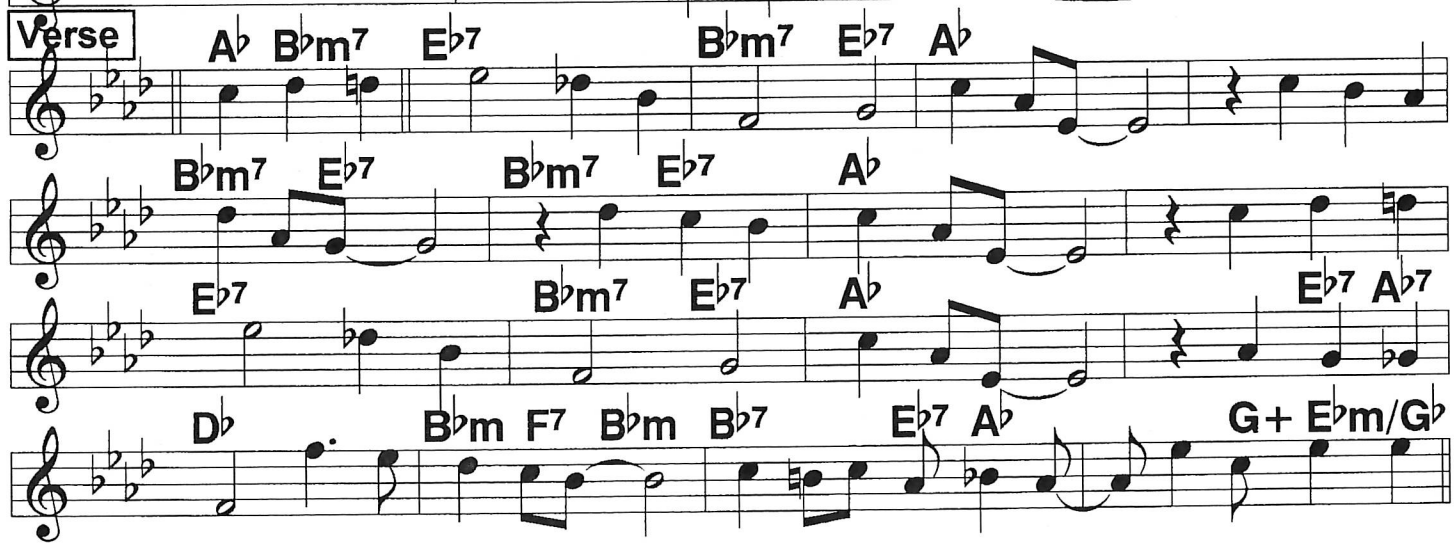
The record just repeats the chorus with minor variations.
The key to playing it right is square 2-beat with light popping rhythm, and the light syncopation written into the melody.

161 Tailgate Ramble

4/4 2-beat ♩ = 206 Solos & out chor. = 1st 16 bars 2 X.

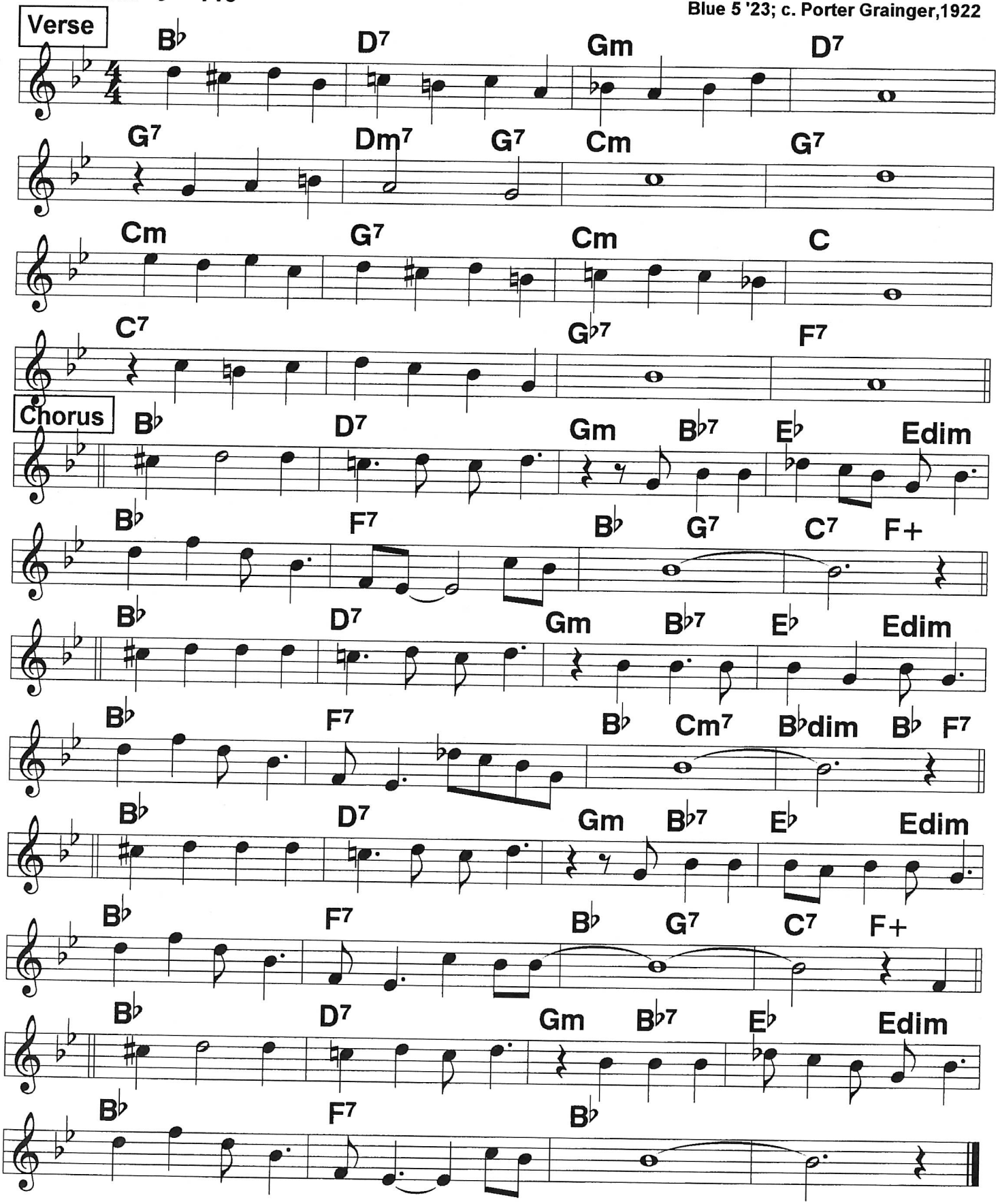
Dukes of Dixieland;
c. W. Manone, 1944



Book melody (orig. F) Dukes ver. was lifted from Wingy's record, is simplified here.

T'ain't Nobody's Biz-ness If I Do

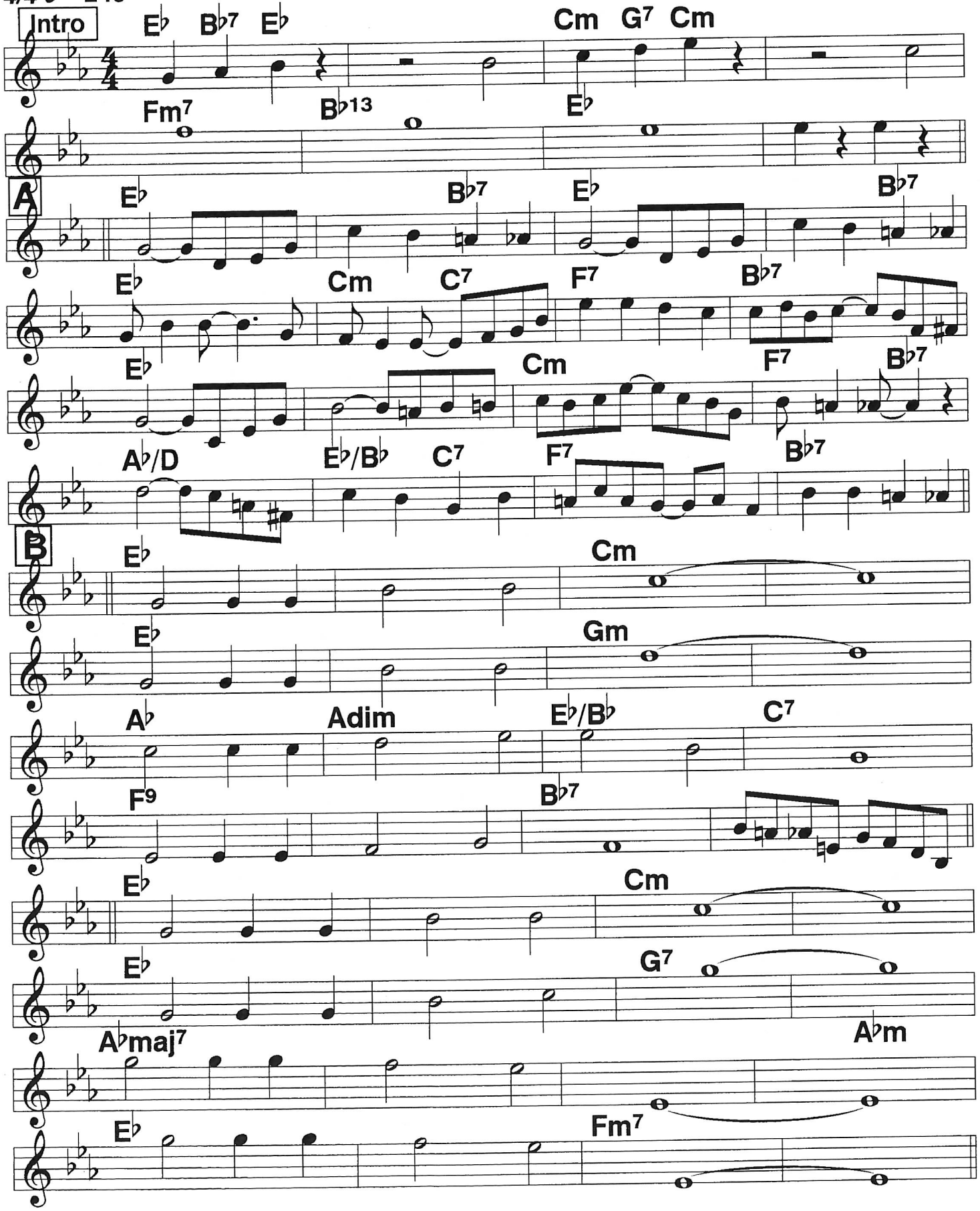
4/4 2-beat ♩ = 115

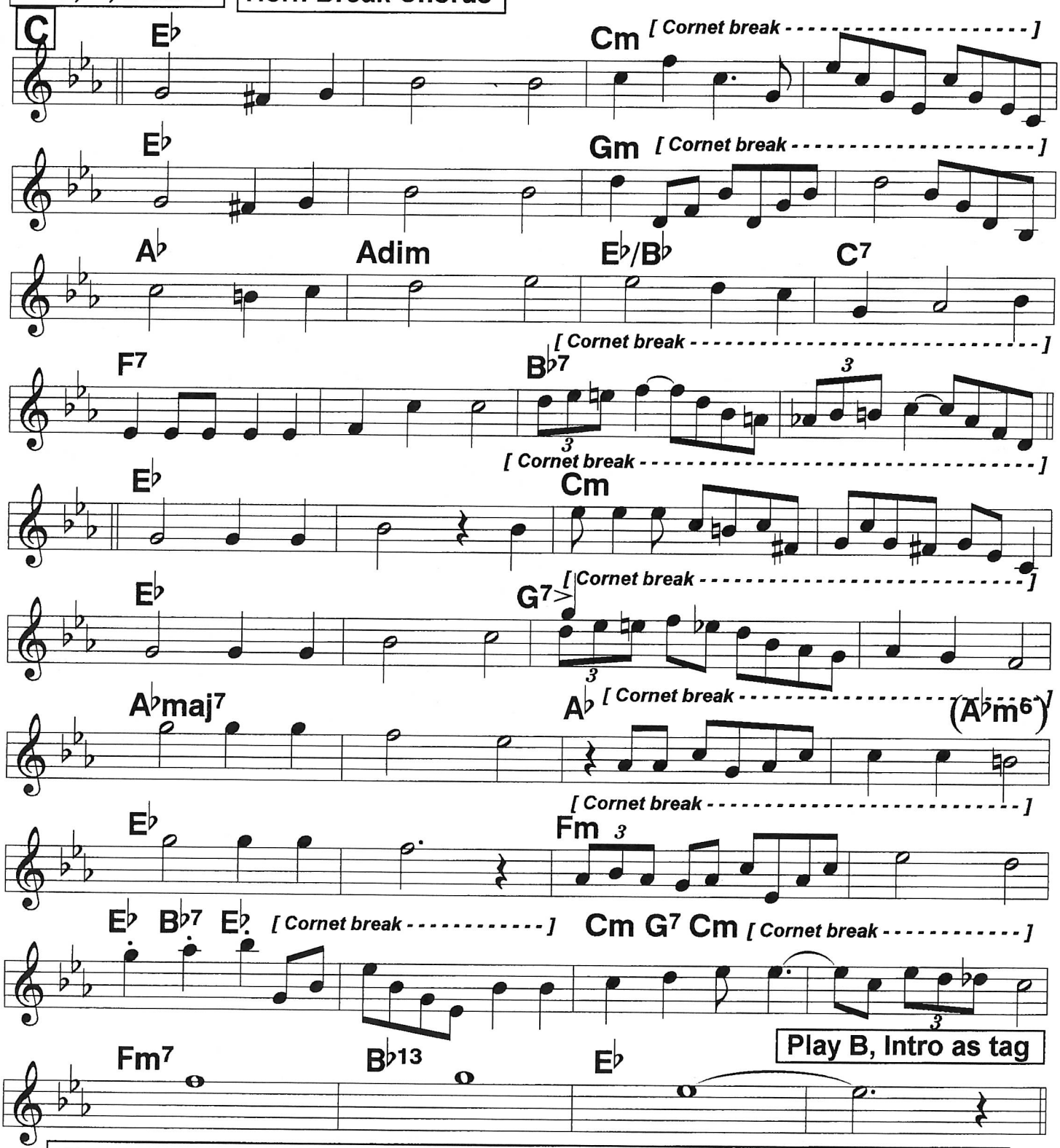
BS record in Eb, sung slowly

Bessie Smith '23; Cl. Williams Blue 5 '23; c. Porter Grainger,1922

Tears (1)

See note bottom p. 2

Oliver '23;
c. Armstrong/Hardin, 1923

4/4 ♩ = 240

Tears (2)

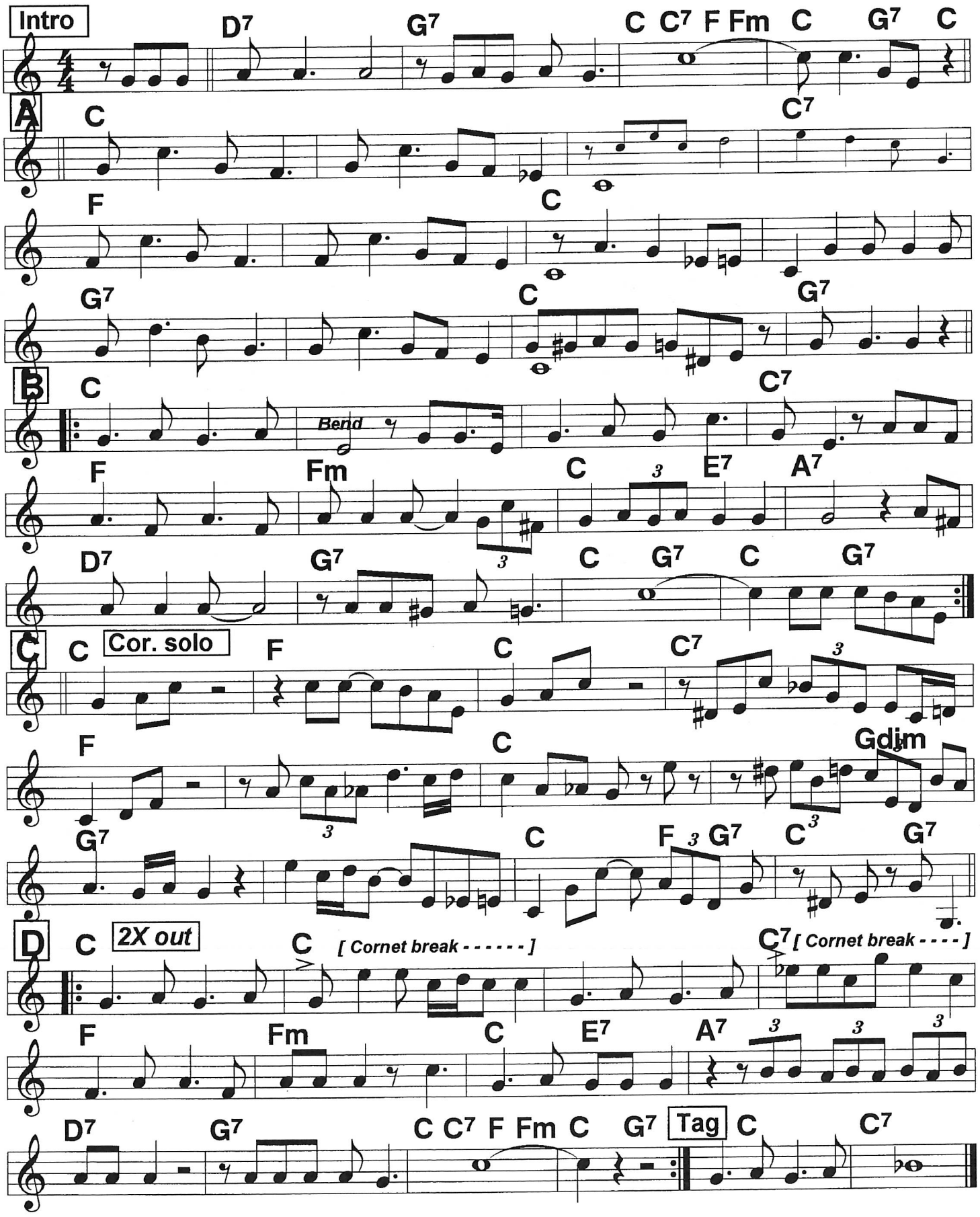
Intro, A, then C | Horn Break Chorus

Routine: Intro, A B, Intro, A, solos on B, Intro A C, B 1 X, Intro as ending.

Melody from LoC Copyright sheet (in F); this is the only written statement of the composition. Chords are from the record (in Eb). This sheet in Eb for playing along, and because it's the tune's final version. The differences between the COP sheet and the record are basically the band's stylistic.

164 Terrible Blues (Instr.)

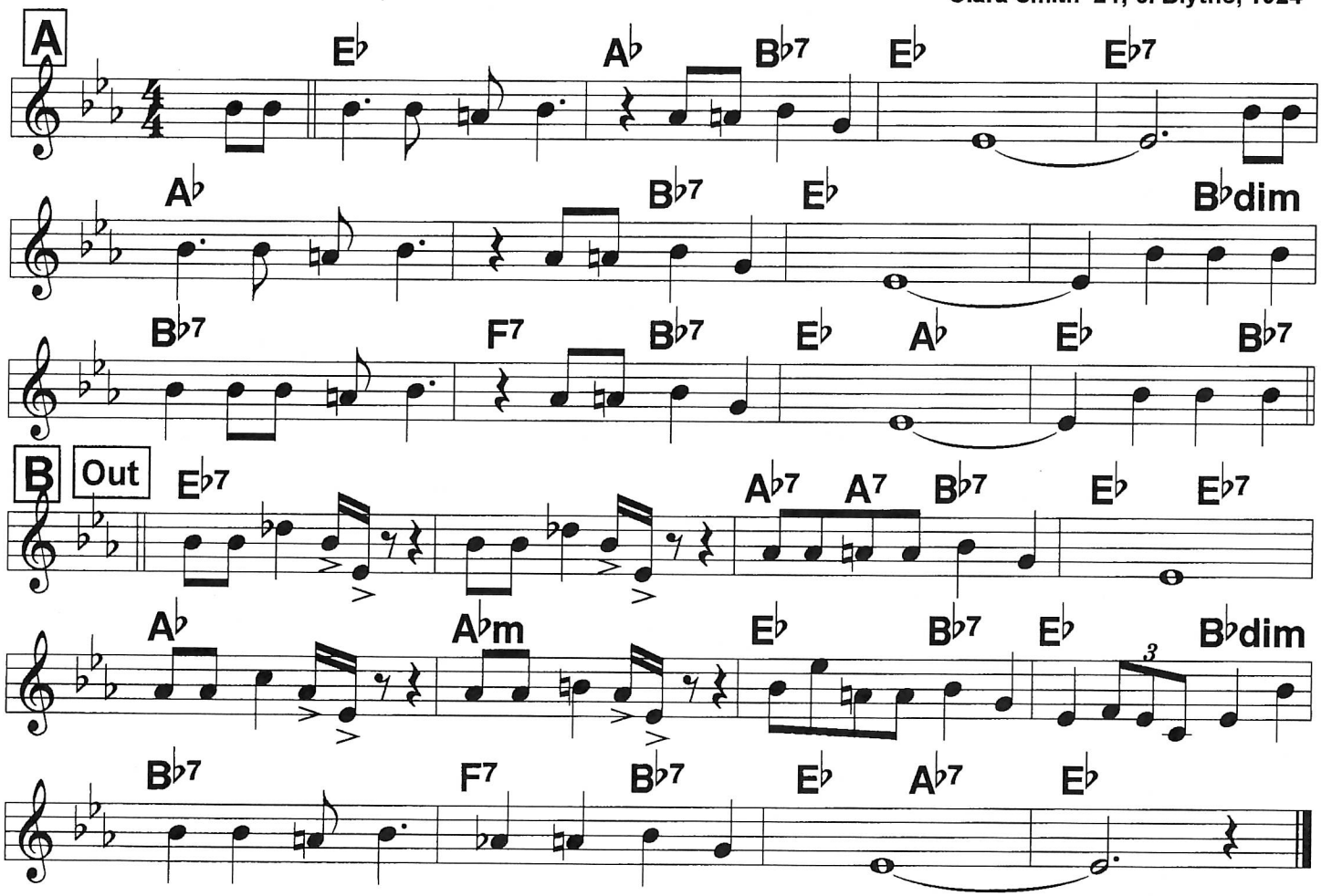
4/4 ♩ = 112

Red Onion Jazz Babies w/Armstrong 11/26/24. Starts 120, ends at 112.

c. C. Williams, 1924

Texas Moaner

4/4 ♩ = 82
♩ = 88

From 10/17/24 instrumental record. Alberta Hunter w/ Red Onion Jazz Babies;11/6/24 record is in C, all vocal, same melody.

Armstrong, Bechet, '24;
Clara Smith '24; c. Blythe, 1924

1. (I was) Born in Texas,/ But I/ didn't stay./// /// I was
Born in Texas,/ But I/ didn't stay./// /// 'cause my
Cruel daddy caught me right a- way./// /// I

2. Brought my man here,/ tried to treat him right./// ||| i
Brought my man here,/ tried to treat him right./// ||| He got ex-
Cited about a woman, went out ev'ry night./// /// Now you can

3. Talk about Texas,/ I mean Texas,/
Texas people are your friends.// Oh you can
Talk about Texas,/ I mean Texas,/
Texas people are your friends.// 'Cause when
One don't want you, the other one will take you in.

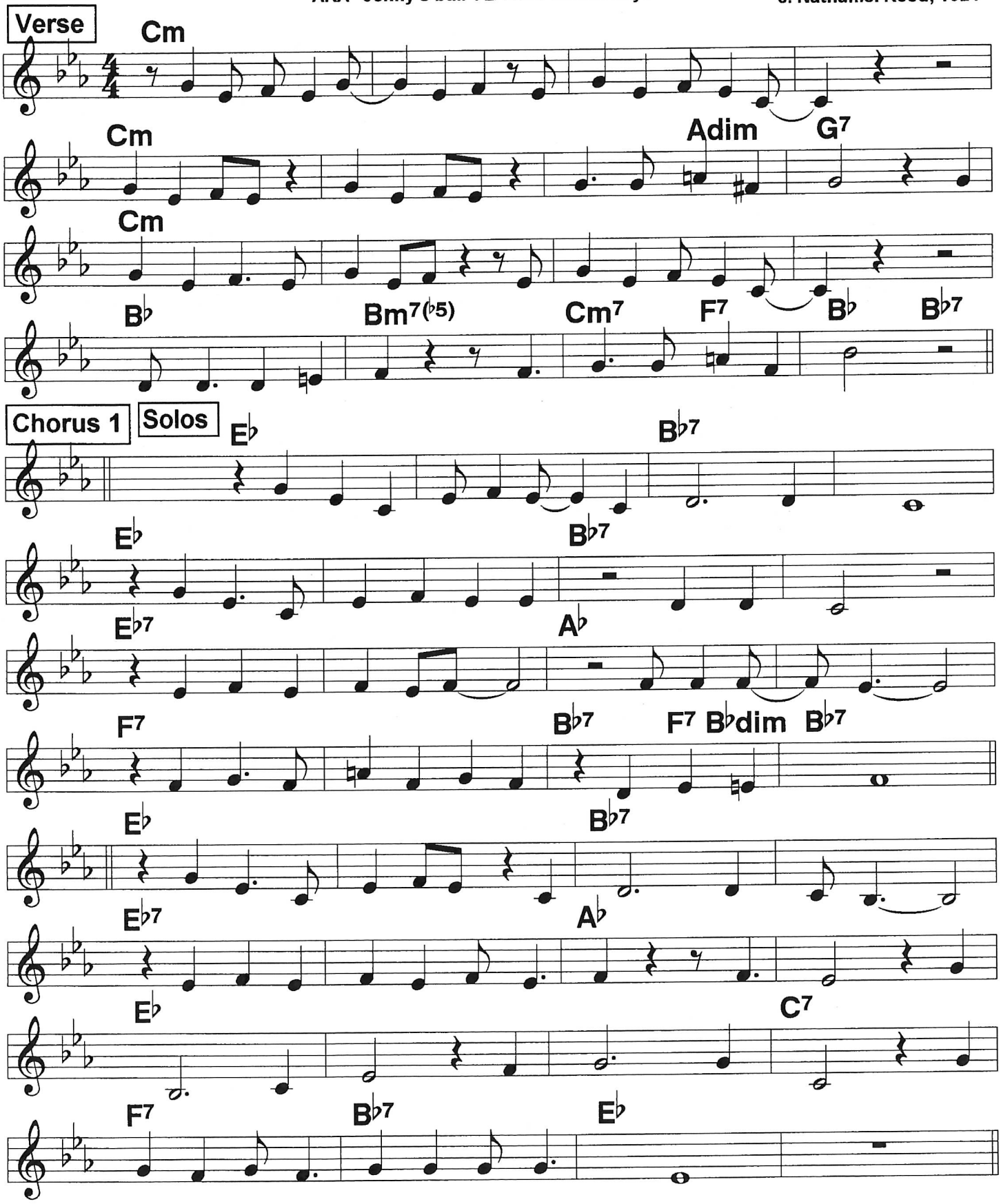
There'll Be No Freebies (1)

(At Miss Jenny's Ball)

AKA "Jenny's ball". 2/19/31 record key.

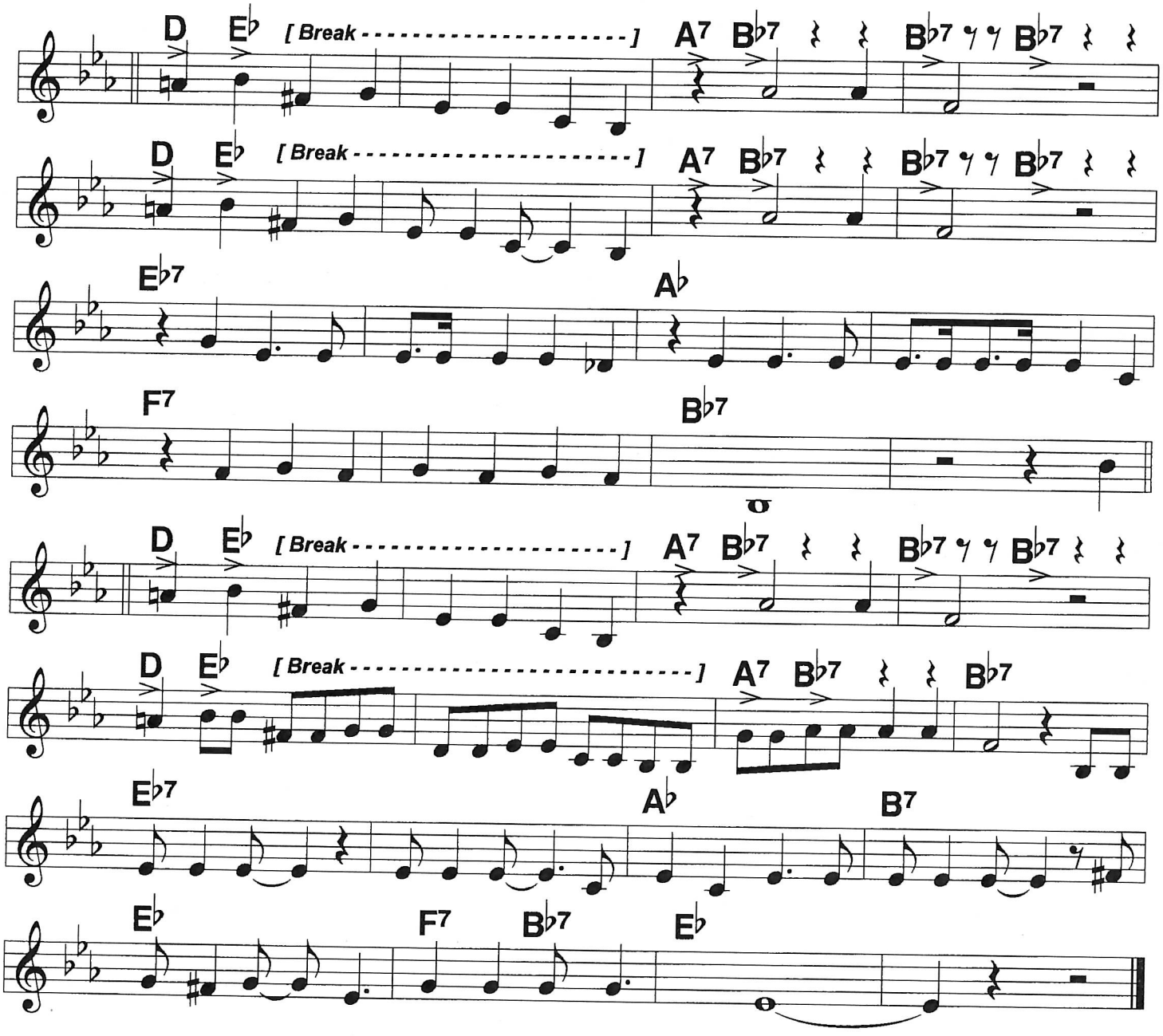
Mamie Smith '31;
c. Nathaniel Reed, 1924

2-beat ♩ = 172 Try this ♩ = 202



There'll Be No Freebies (2)

(At Miss Jenny's Ball)

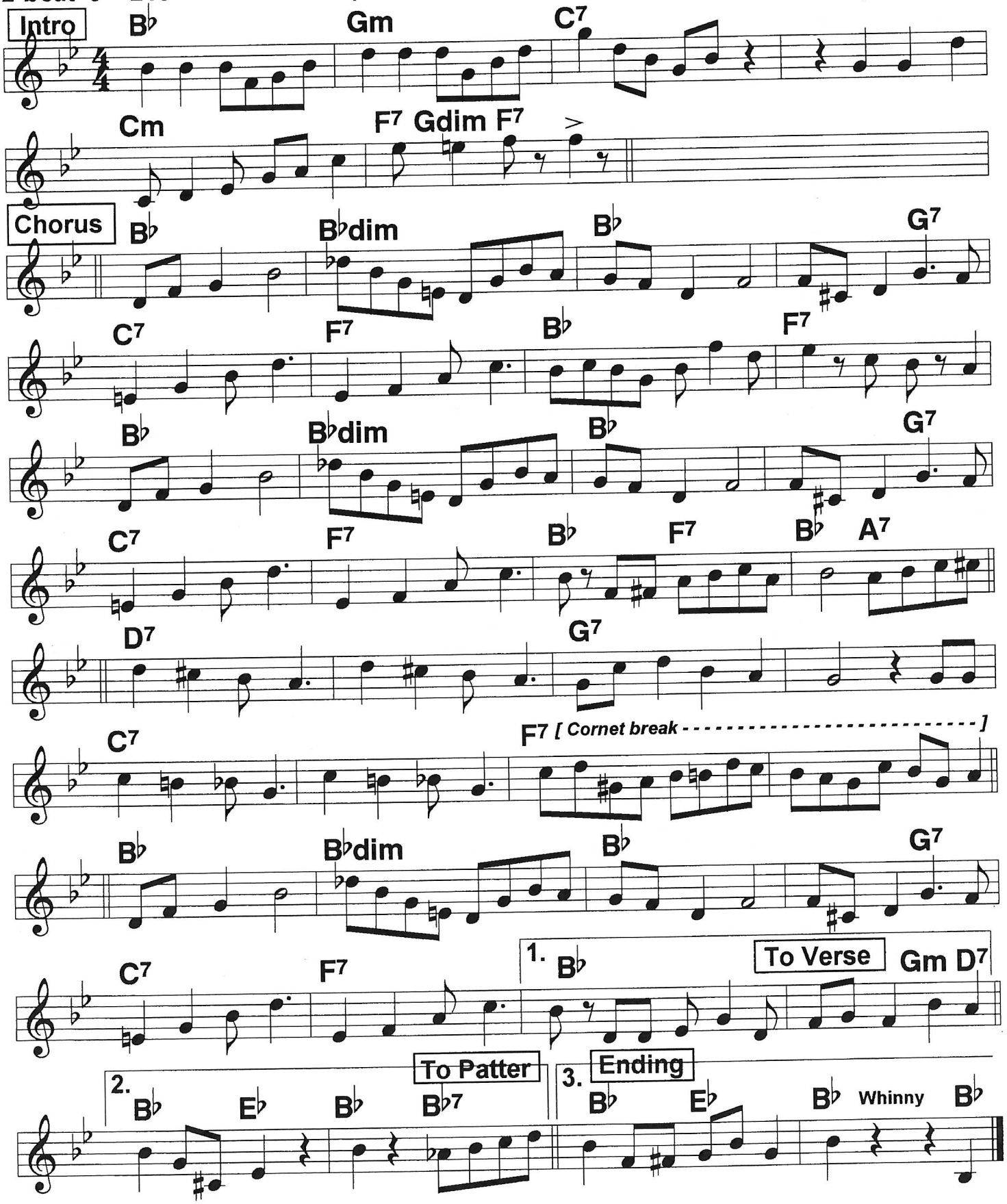
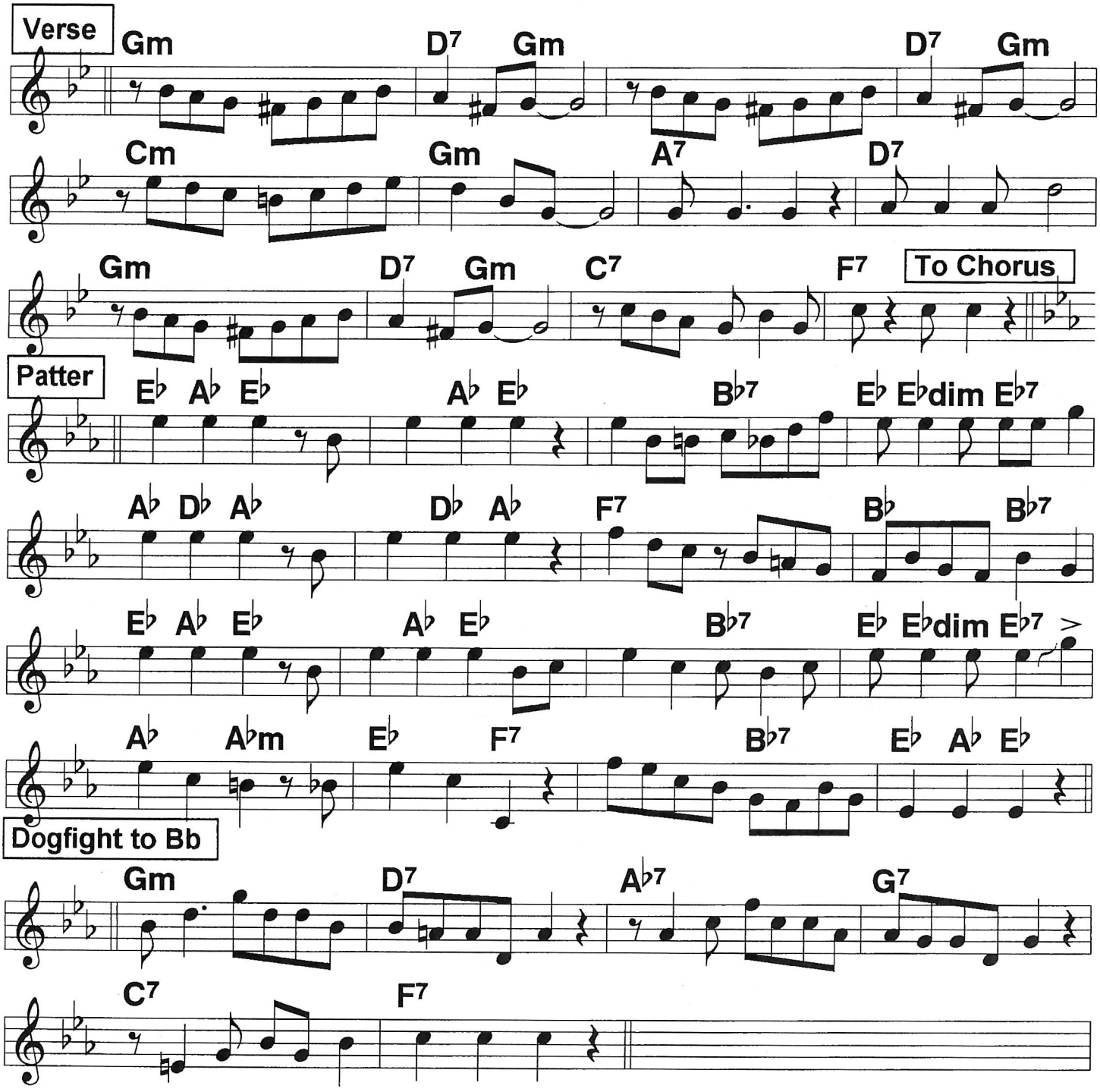
Chorus 2

Routine: Verse, Chorus 1, Solos, Chorus 2. If vocal, could end with it, or end with jam. Good instrumental

There'll Come A Time (1)

(San Antonio Shout)

Adapted from the 1/9/28 Bix-Tram record

Bix '28, Red Nichols '28;
c. Manone, Mole, 1928

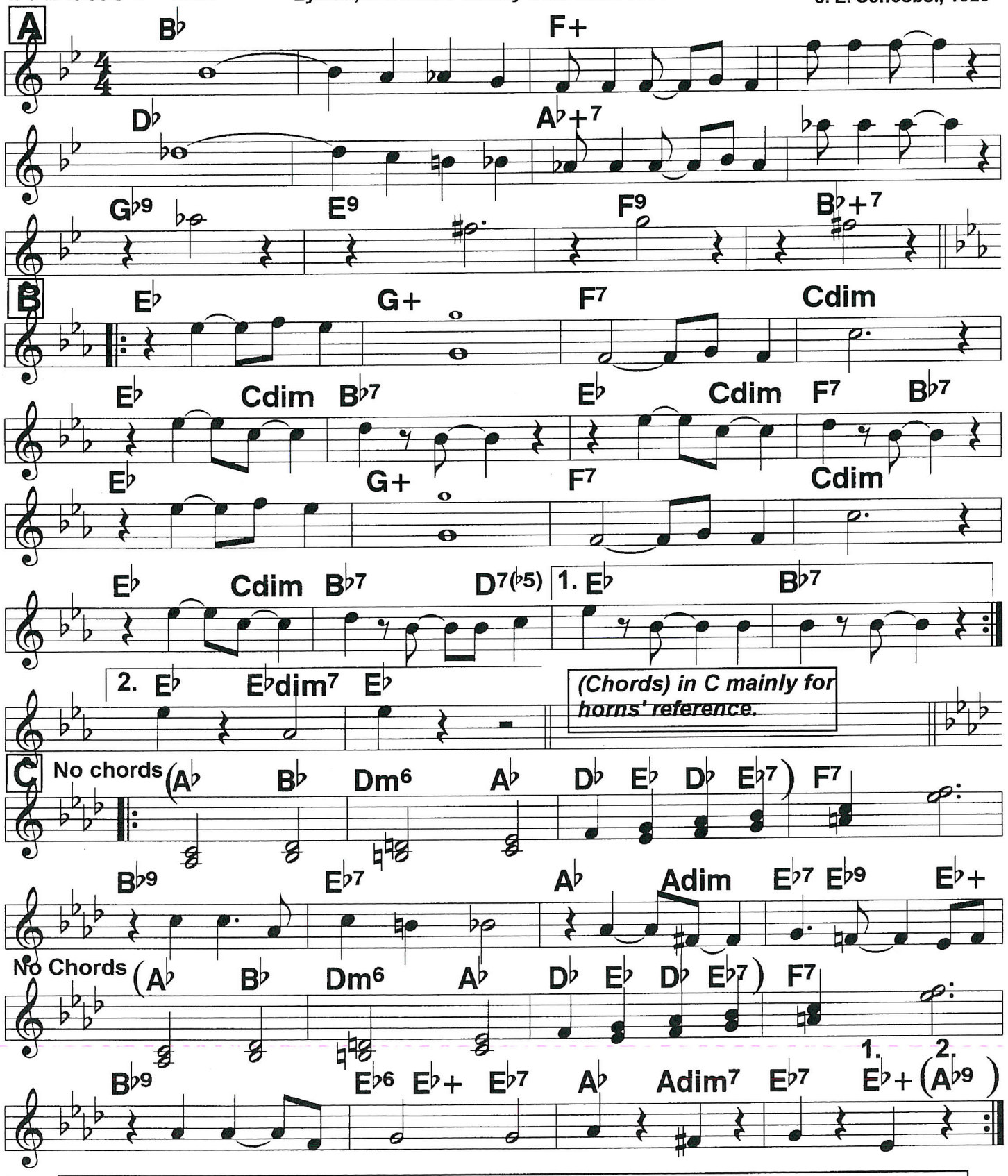
2-beat ♩ = 210

There'll Come A Time (2)

Routine: Intro, Chorus, Verse, Solos on Chorus, Patter, Dogfight, jam Chorus 1-2 X out

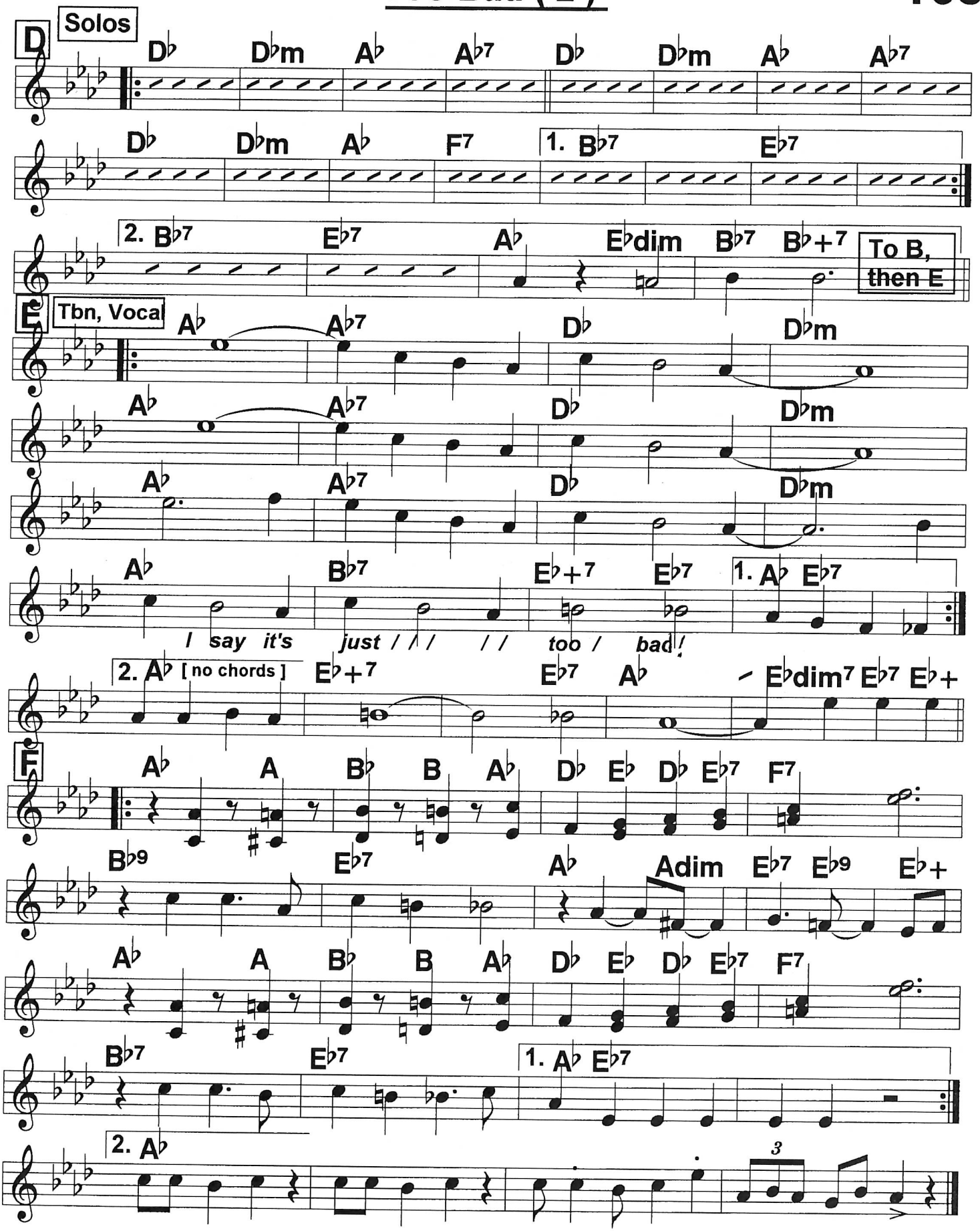
In 1934, as the New Orleans Rhythm Kings, Wingy Manone, etc., recorded it as "San Antonio Shout", without the patter. Later recorded under that title by Matty Matlock's South Rampart Street Paraders.

168 Too Bad (1)

4/4 2-beat ♩ = 242

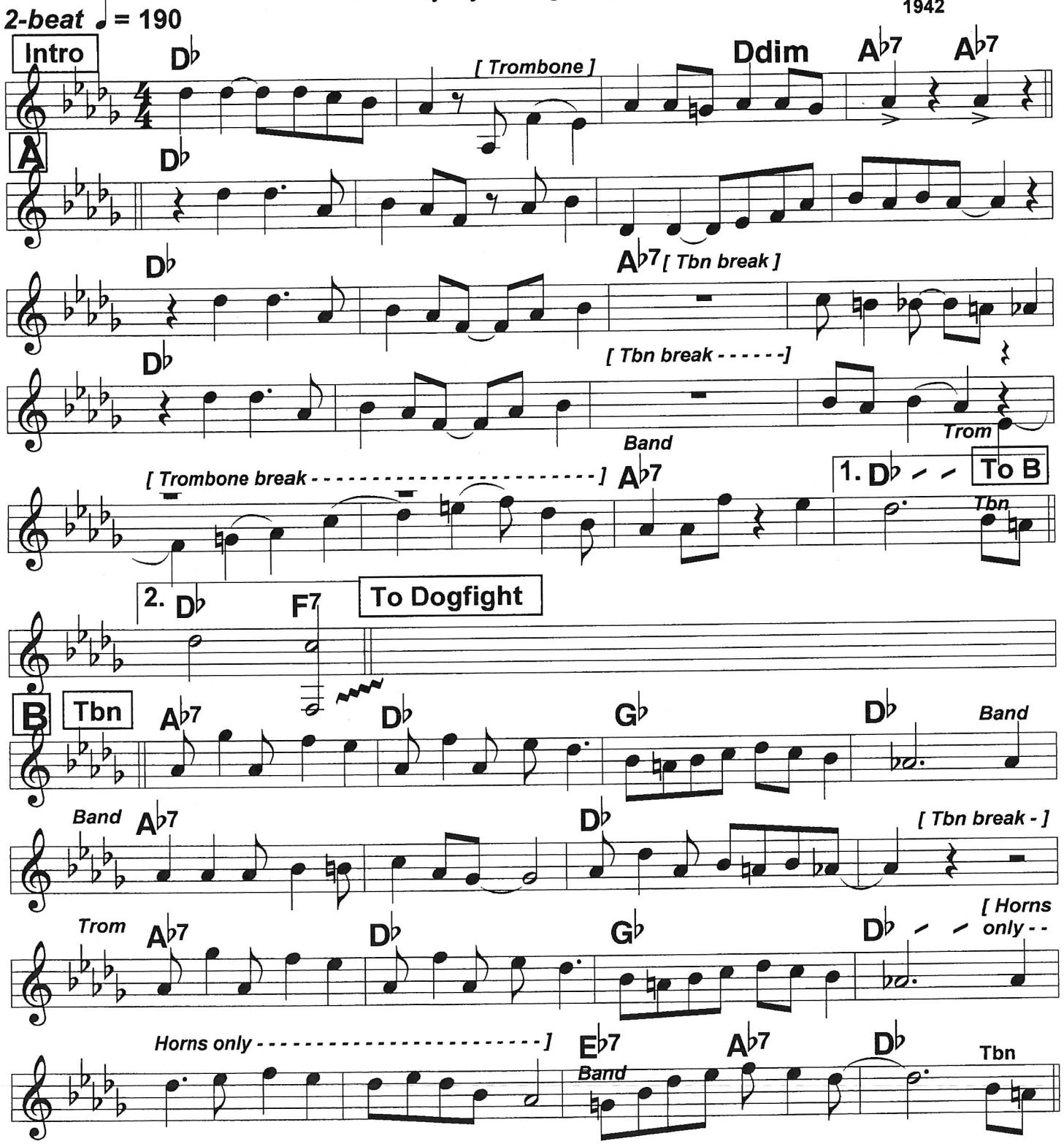
From Schoebel's stock chart, used by Oliver, Abe Lyman, etc. Sect. F mainly from Oliver record.

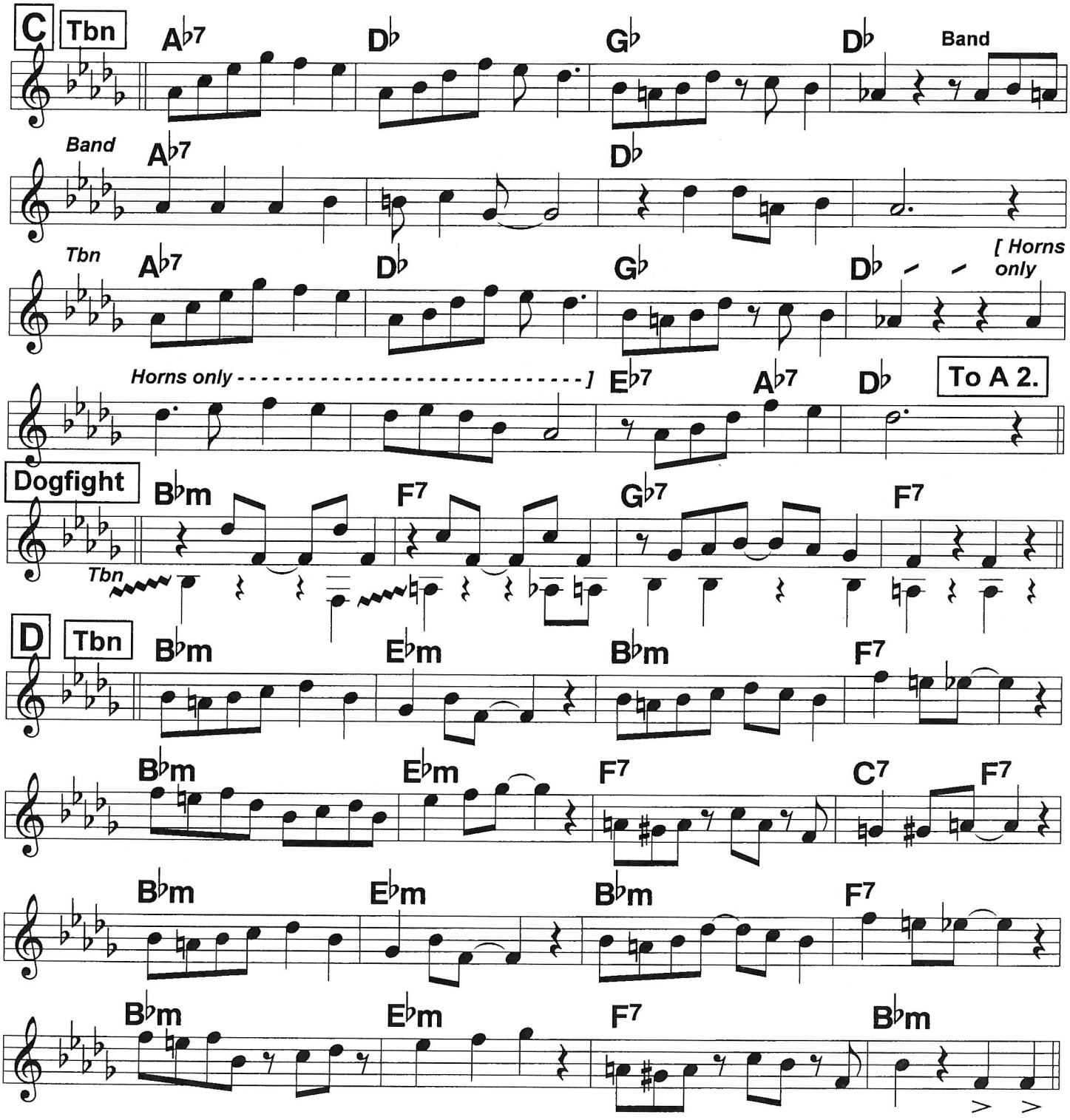
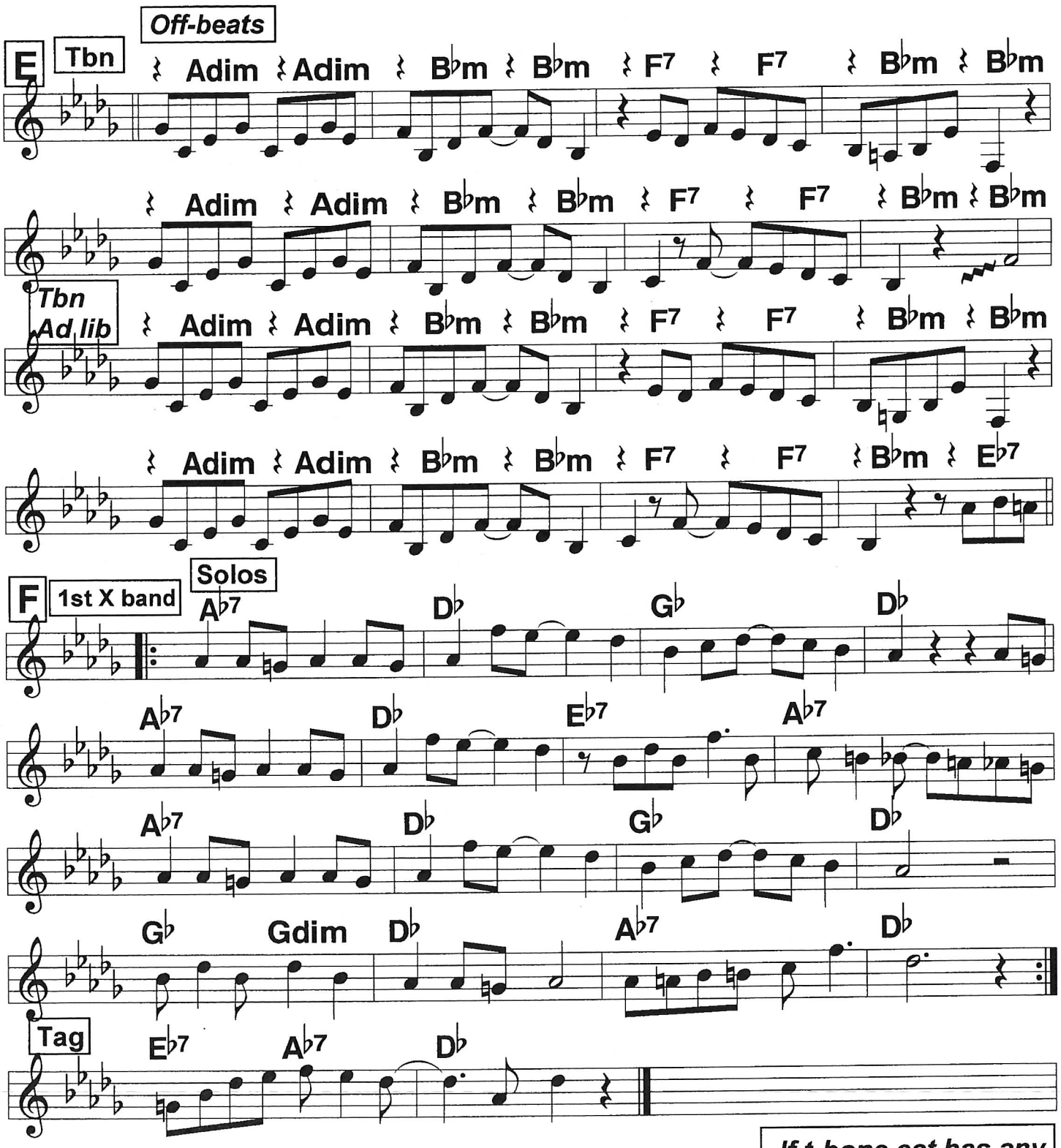
King Oliver '26; c. E. Schoebel, 1926

Routine: A B B, C C, Solos on D, B (B), E Tbn as written, opt. voc.; F F F.
Oliver has bars F 1-2, 9-10 as solo breaks. Banjo 1st X only. Can use C chds last 2

Too Bad (2)

D
Solos
D♭ D♭m A♭ A♭7 D♭ D♭m A♭ A♭7
D♭ D♭m A♭ F7 1. B♭7 E♭7
2. B♭7 E♭7 A♭ E♭dim B♭7 B♭+7
To B, then E
E
Tbn, Vocal
A♭ A♭7 D♭ D♭m
A♭ A♭7 D♭ D♭m
A♭ A♭7 D♭ D♭m
A♭ B♭7 E♭+7 E♭7 1. A♭ E♭7
I say it's just / / / / too / bad!
2. A♭ [no chords] E♭+7 E♭7 A♭ E♭dim7 E♭7 E♭+
F
A♭ A B♭ B A♭ D♭ E♭ D♭ E♭7 F7
B♭9 E♭7 A♭ Adim E♭7 E♭9 E♭+
A♭ A B♭ B A♭ D♭ E♭ D♭ E♭7 F7
B♭7 E♭7 1. A♭ E♭7
2. A♭
3

Trombone Rag (1)

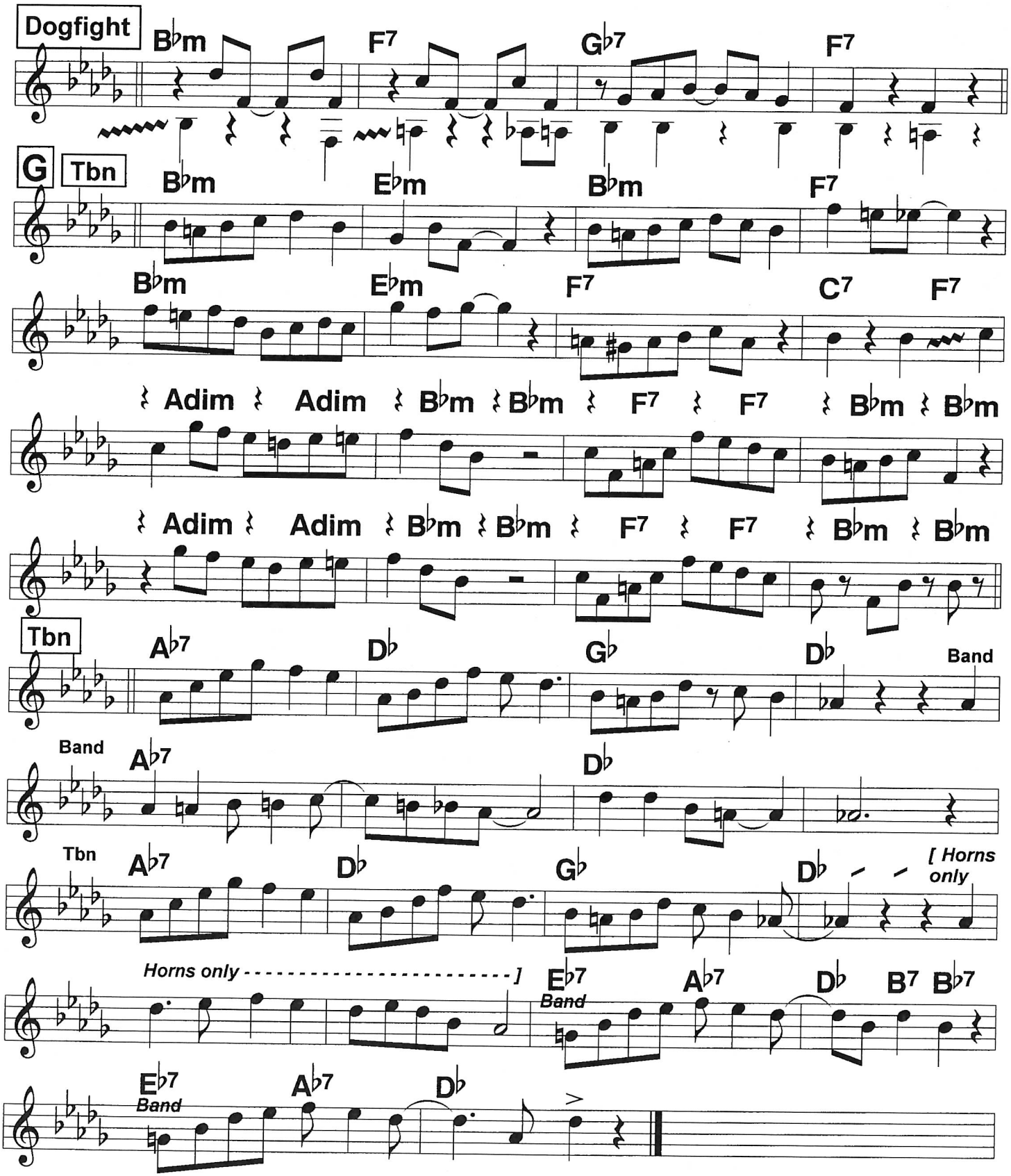
Adapted from 1/19/50 Murphy Good Time Jazz record.
Trombone: Play in your range; dogfight as written.

c. Turk Murphy, 1942

Routine: Intro, A B C A, Dogfight, D E F, F piano or banjo, other solos on F, jam F 2-3 X, Tag. If T-bone has chops left, go to page 4 after solos. No T-bone? How 'bout "Tuba Rag".

Trombone Rag (2)

Trombone Rag (3)

If t-bone cat has any chops left, do p. 4

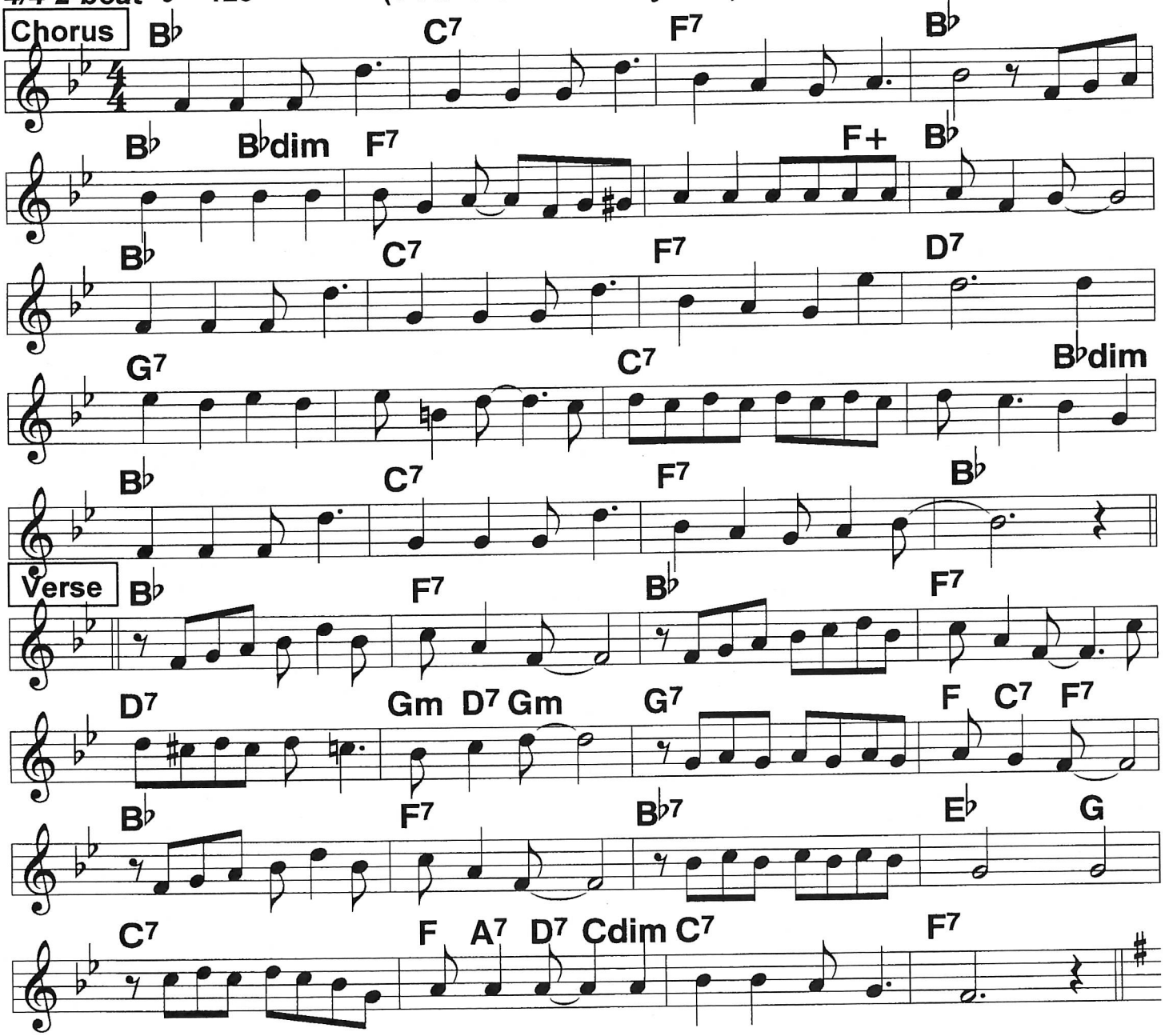
Trombone Rag (4)

Optional out

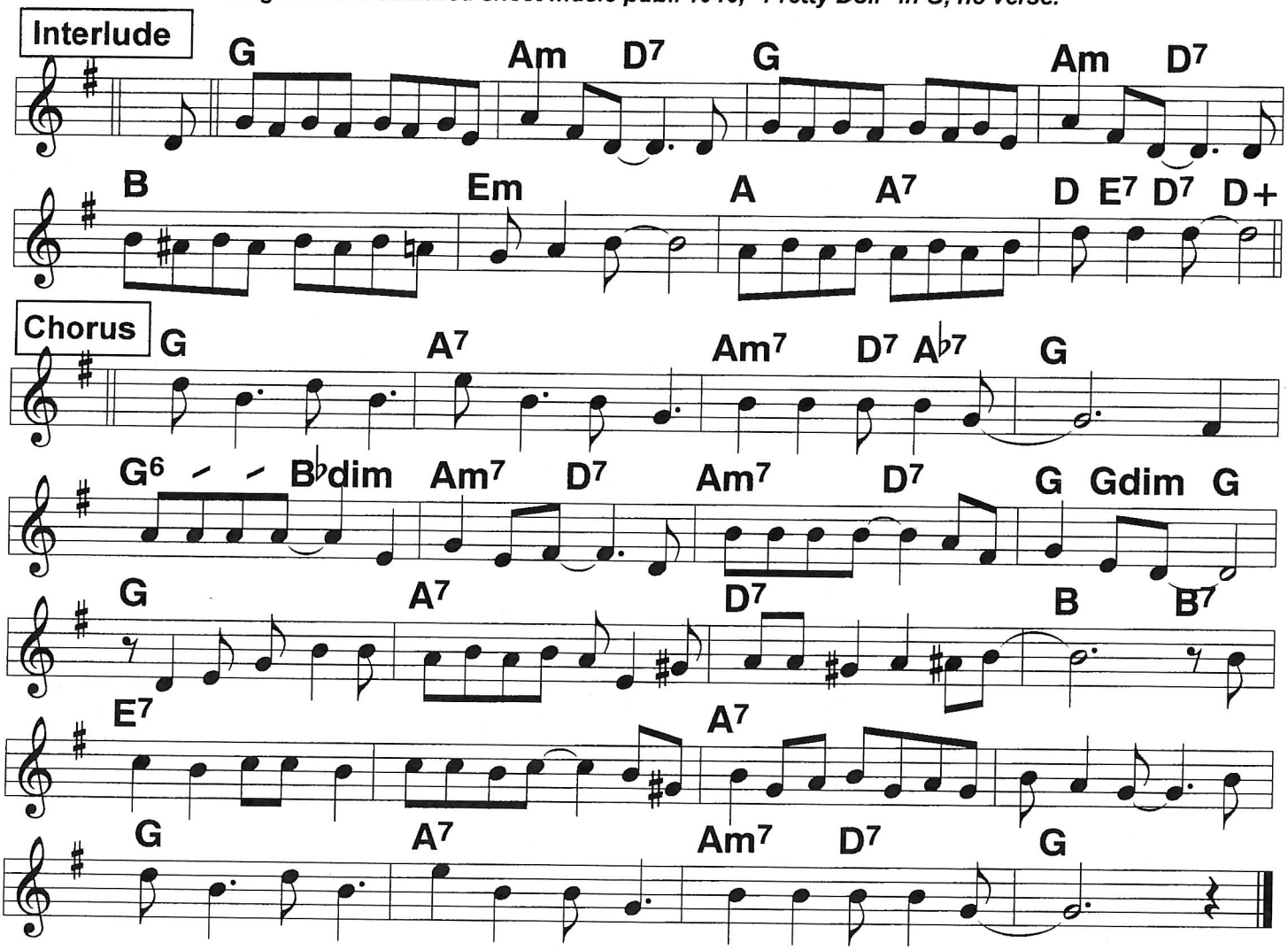
Dogfight

Ugly Chile (1)

(You're Some Pretty Doll)

c. C. Williams, 1917

4/4 2-beat ♩ = 128

Chorus:
You're so pretty, oh so pretty,
you're some pretty doll.// You've got the
Kind of eyes that seem to talk, they
make me get so nervous that I have to walk.
Oh I love you, how I love you, more and more each
day.// You've
Got some smile, you're pretty too,/
I've got a million dollars that I'll spend on you. 'Cause
You're so pretty, oh so pretty, you're some pretty doll.///

Ugly Chile (2)

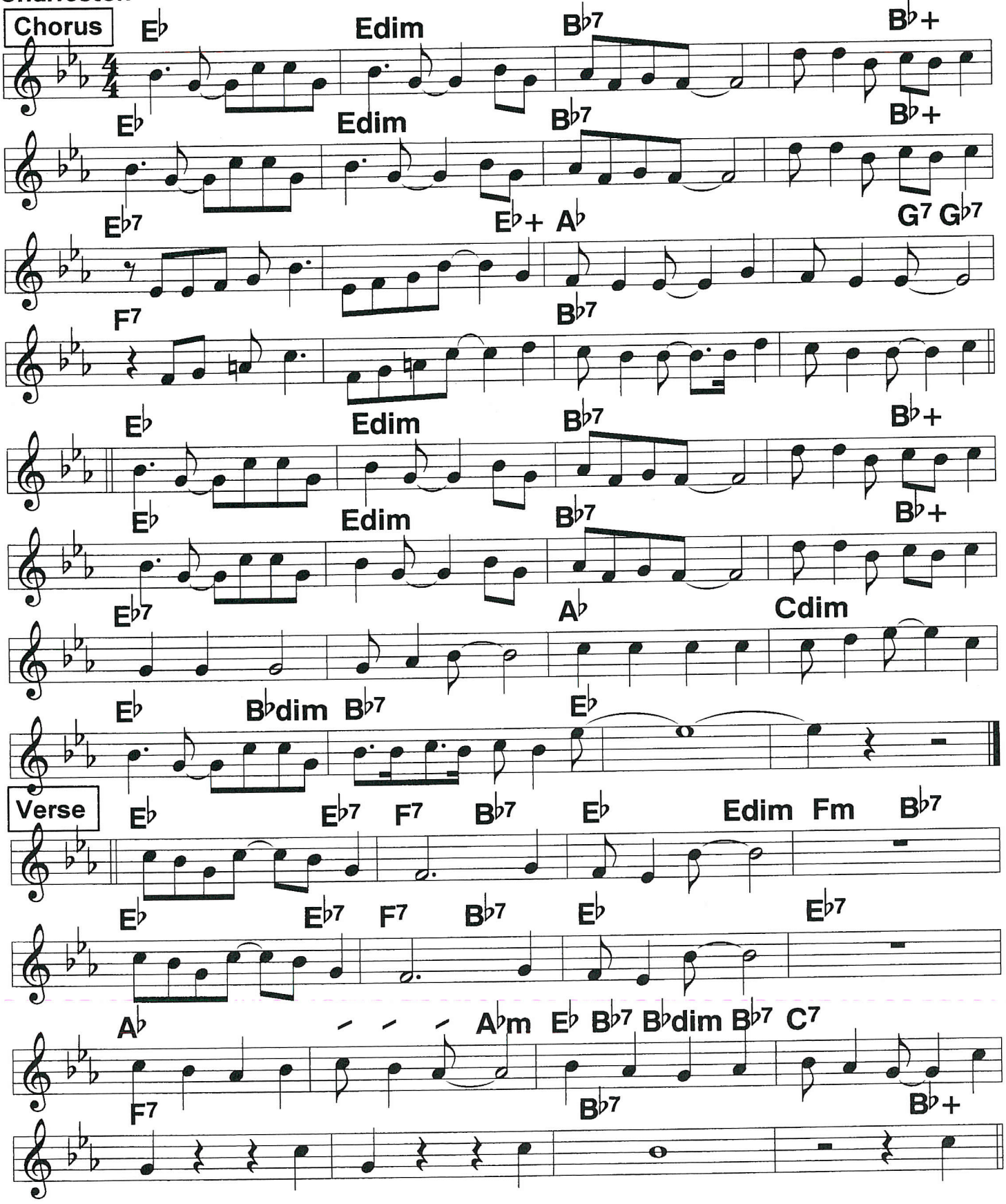
The "Ugly chile" lyrics usually are sung to "Pretty Doll" melody.
Orig. in Bb. Combined sheet music publ. 1946, "Pretty Doll" in G, no verse.

Interlude:
(Now) That's the way my folks would always sing to me,/ when
I was just a blossom on my fam'ly tree./ But
When I got around to datin' my first chick,/
this is what she said, and did she spread it thick!
Chorus:
Hey you're ugly, man you're ugly,
you're some ugly chile.// The
Clothes that you wear are not in style/, you
look like an ape ev'ry time you smile./
How I hate you, you alligator bait, you, why
don'tcha lay down and die.// You're
Knock-kneed, pigeon-toed box-ankled too, there's a
curse on four family and it fell on you./ Your
Hair is nappy, who's your pappy, you're some ugle chile.//|

Wait Till You See My Baby

Do the Charleston

c. Clarence Williams,1925

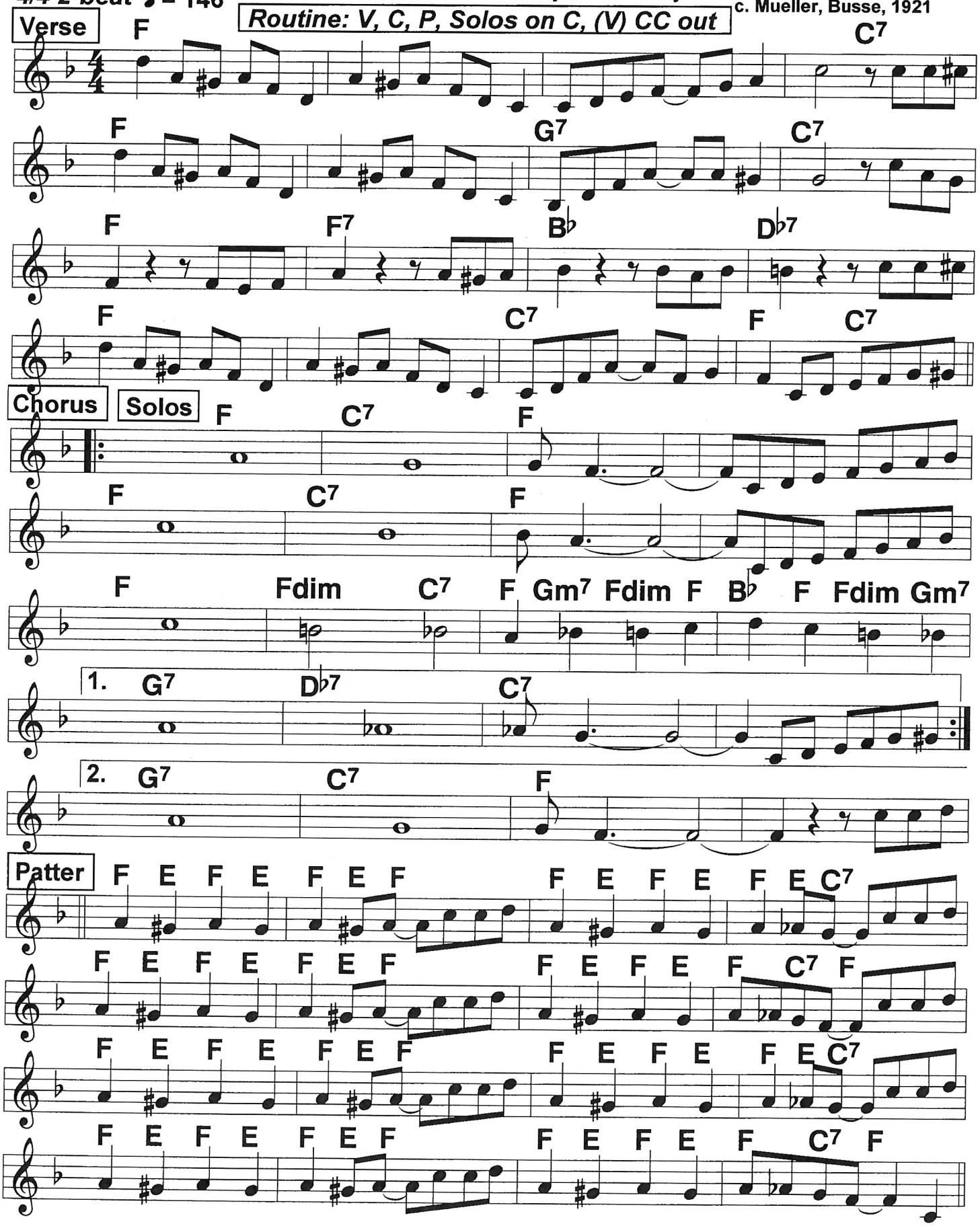
Record ♩ = 158
Charleston ♩ = 174

Book notes; rec. key, chords. 10/6/25 rec. w/Eva Taylor.

Wang Wang Blues

4/4 2-beat ♩ = 146

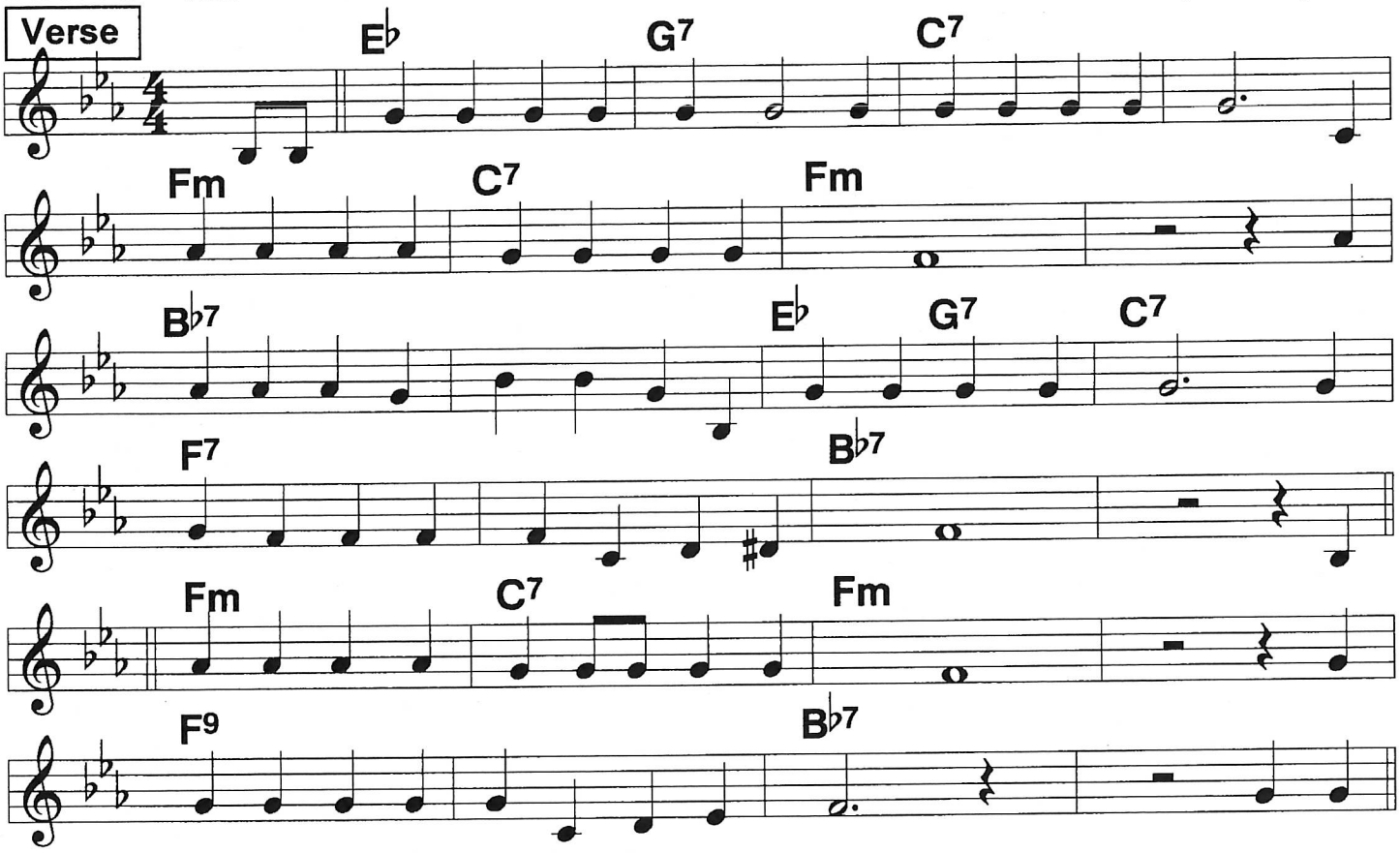
From sheet music. Records vary routine wildly

Whiteman, Henderson, etc.; c. Mueller, Busse, 1921

Routine: V, C, P, Solos on C, (V) CC out

173 Was I (Drunk) (1)

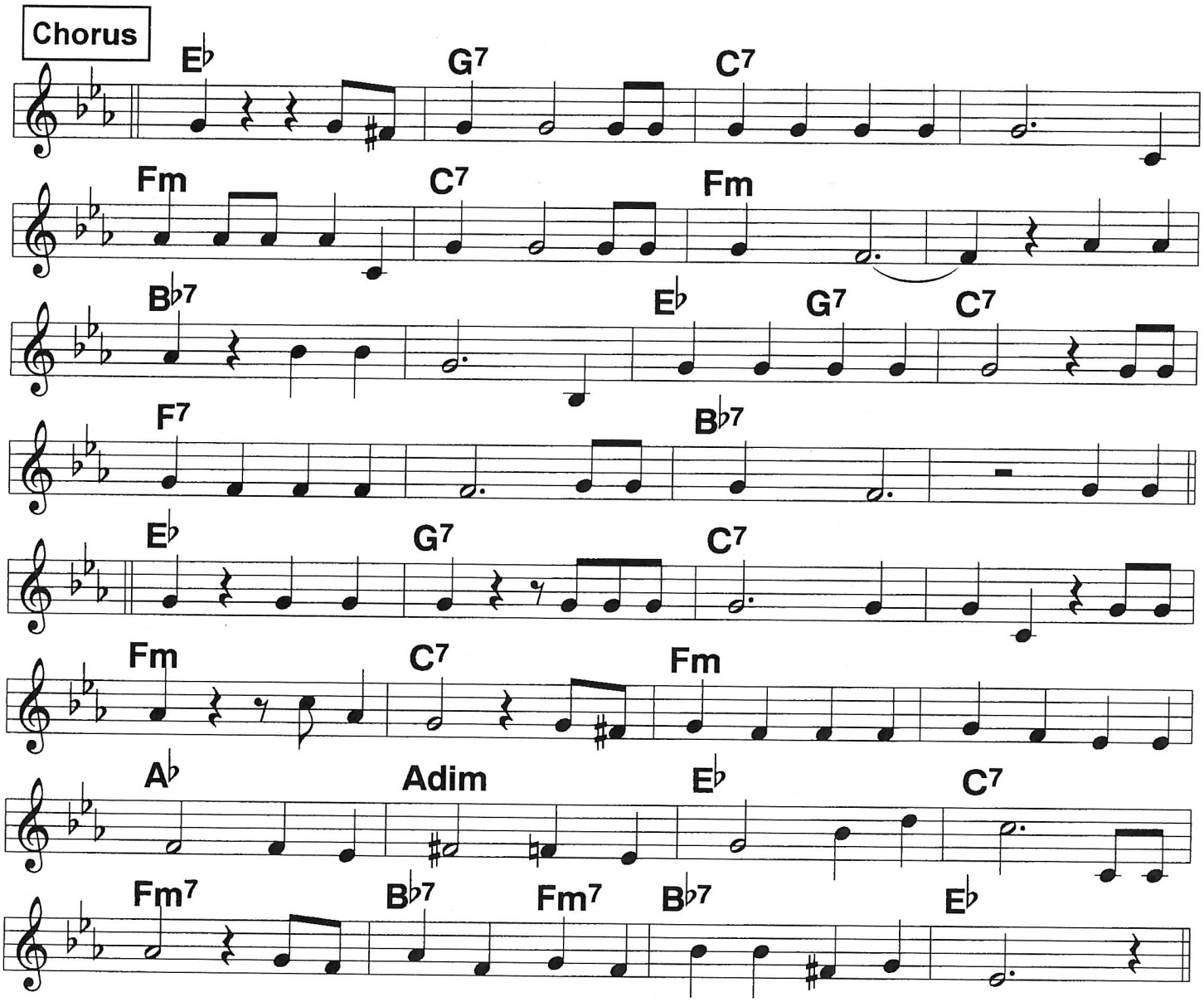
Transcribed from Georgia White record.

Georgia White '36; Lil Johnson '36; c. Endor, 1936

2-beat ♩ = 182

Verse:
(When a) Sweet young thing of sixteen/, thought
I'd step out one night,// a-
Lone, to get the thrills in life I'd missed./// ||| I
Met a youth a bit uncouth al- though he seemed al- right.//
I Knew him but a moment when we kissed./// ///When
I got home next day with swollen head,/// ||| My
Girlfriend asked Did I have fun?", I said:/|| |"Was I

Chorus:
1. Drunk,// was he handsome and did my ma give me hell.//Did I
Get a thrill and am I full of quiver.// ///Was he
Rough,/ did I care,// and am I glad I fell?// Ev'ry
Time I think of him/ do I shiver?/// ||Was he

Hot and was I and would he stand for maybe.// //He would
Not,/ did I lie, does he still think I'm a baby. If I
Was,/ am I still,/ do I care, don't be sil'/ Was I
Drunk,/ was he handsome and did my ma give me hell.//|

Was I (Drunk) (2)

Chorus

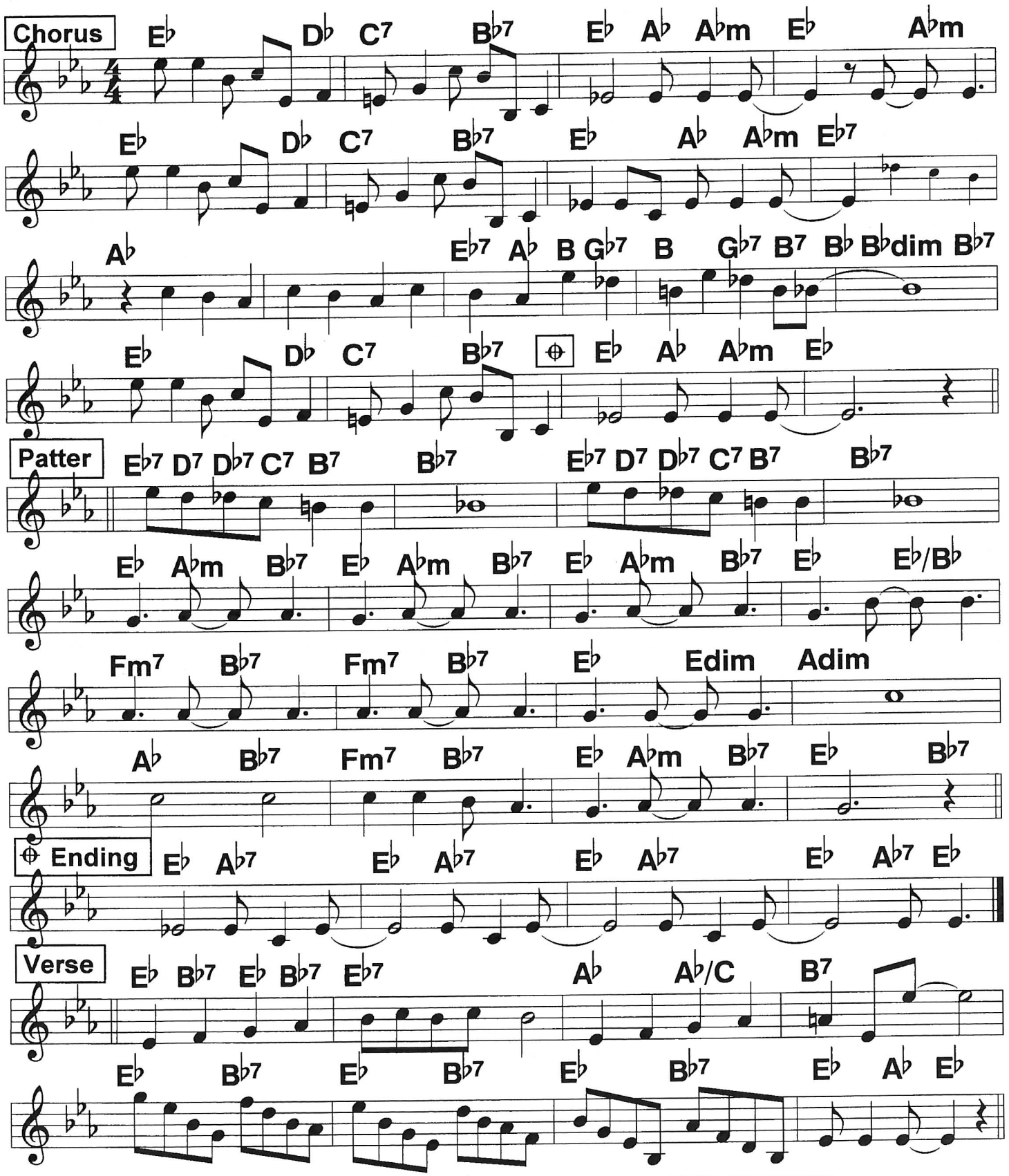
2. (Was I) Drunk,/ was he handsome and did my ma give me hell./ With his Hands/ loose there's no// re- fusin'.// ||Did he Bite,/ was I blue,// and almost 'shamed to tell.// I Don't know yet the system he was usin'.// //I said:

"Stop! /Please be- have!"// Now what's the use of ravin'. He said "Give!"// so I gave,// after all what was I savin'?" Am I Glad,/ holy gee, have I had fun you're asking me?/ Was I Drunk,/ was he handsome and did my ma give me hell.///|

Washboard Blues

From sh mus. On Whiteman rec Hoagy (in A) varies notes slightly, phrasing, lyrics. I think melody stands on it's own.

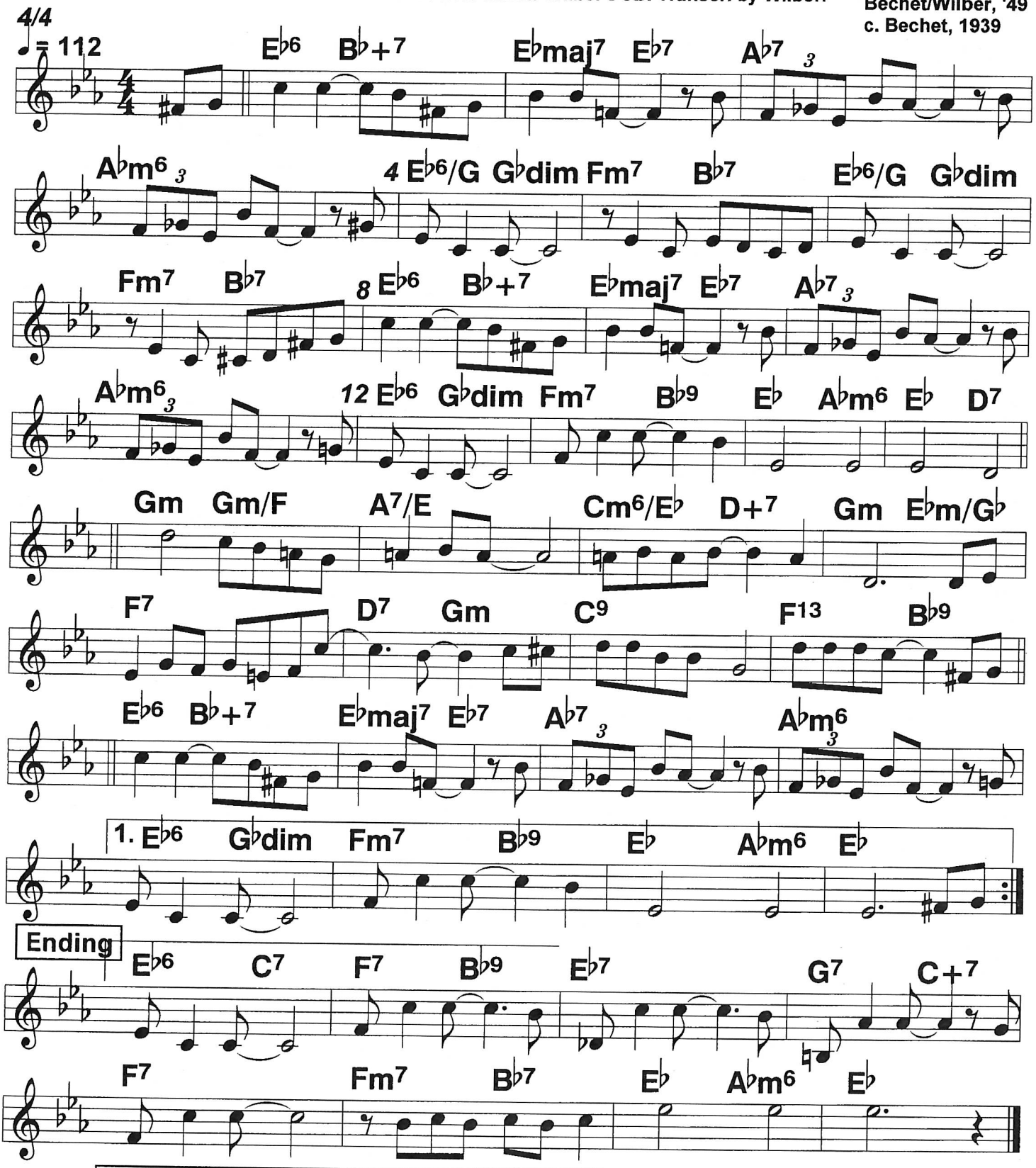
Hoagy w/ Paul Whiteman '27;
c. Hoagy Carmichael, 1925

4/4 2-beat

Routine: Verse, Chorus, Patter, Chorus, Ending.

Waste No Tears

From 7/8/49 record: Bechet w/Bob Wilber's JB. Transcr. by Wilber.

Bechet/Wilber, '49
c. Bechet, 1939

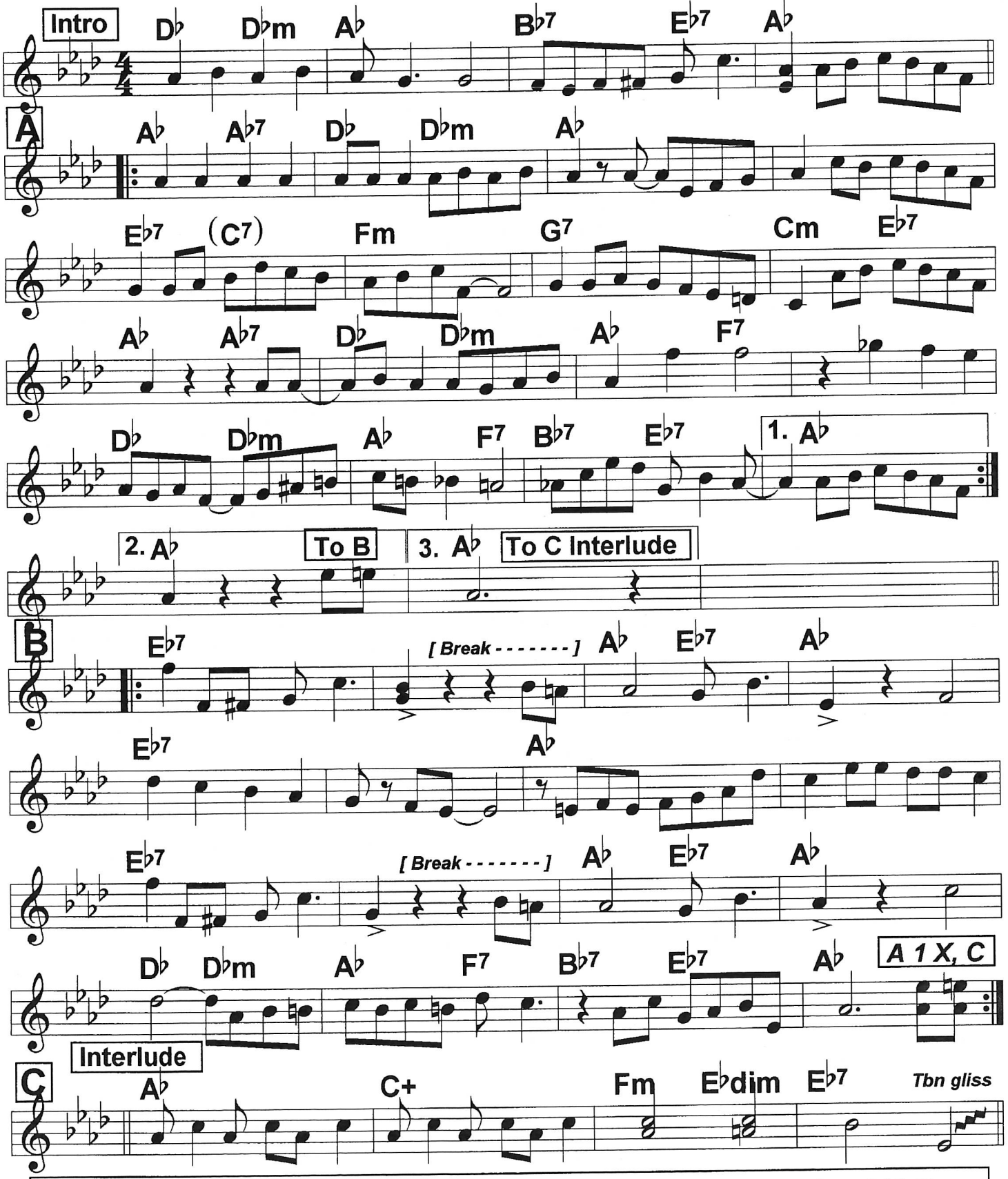


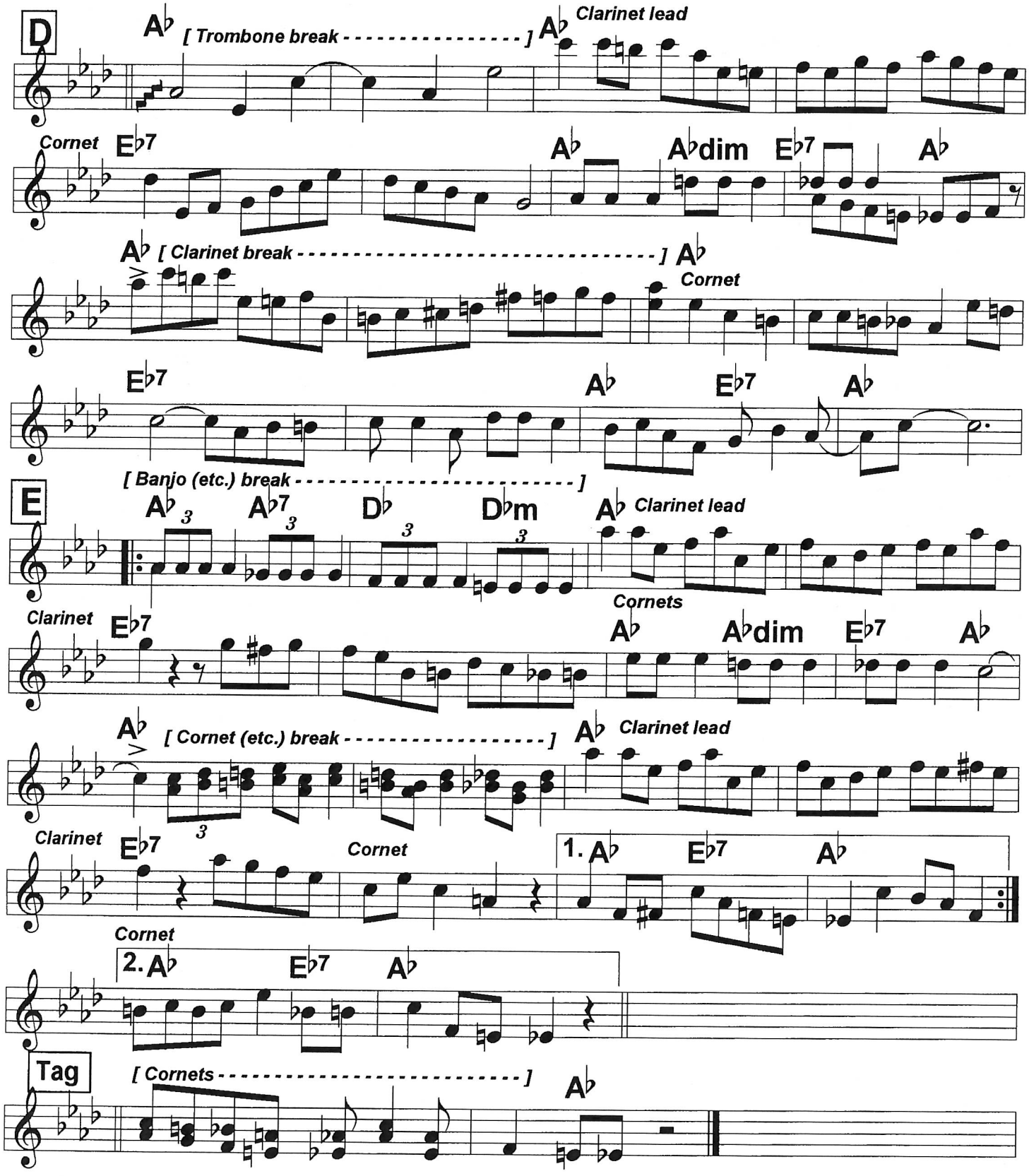
Routine: 2 X probably enough. Record 2nd X starts at the bridge.

The record is a lovely soprano-clarinet duet. Harmony notes omitted here, because the tune stands on its own, and they mainly just follow the chords, which you can do yourself.

176 Weather Bird Rag (1)

4/4 ♩ = 212

King Oliver '23

Routine: Intro, A A, B B, A, Interlude, D E E (solos on E), jam E 1 or 2 X, Tag

Weather Bird Rag (2)

Weather Bird Rag (Copyright)

The copyright sheet (orig. Bb); chords from Oliver & 12/5/28 LA - Hines duet, both Ab

c. Louis Armstrong, 1923

4/4

A Part of Intro

A♭ | A♭ | D♭ | D♭m | A♭ 3

A♭ 4 | E♭7 | C7 | Fm | G7 7

Cm | E♭7 | 8 A♭ | D♭ | D♭m | A♭ | F7 11

F7 | 12 D♭ | D♭m | A♭ | B♭7 | E♭7 15

A♭ 16 | The '28 duet is a classic in its own right. It basically follows the sheet, then does variations.

B E♭7 | A♭ | E♭7 | A♭

E♭7 | A♭

E♭7 | A♭ | C7 | Fm | A♭7

D♭ | D♭m | A♭ | F7 | B♭7 | E♭7 | A♭

Dogfight A♭ | C+ | Fm | E♭dim | E♭7

C A♭

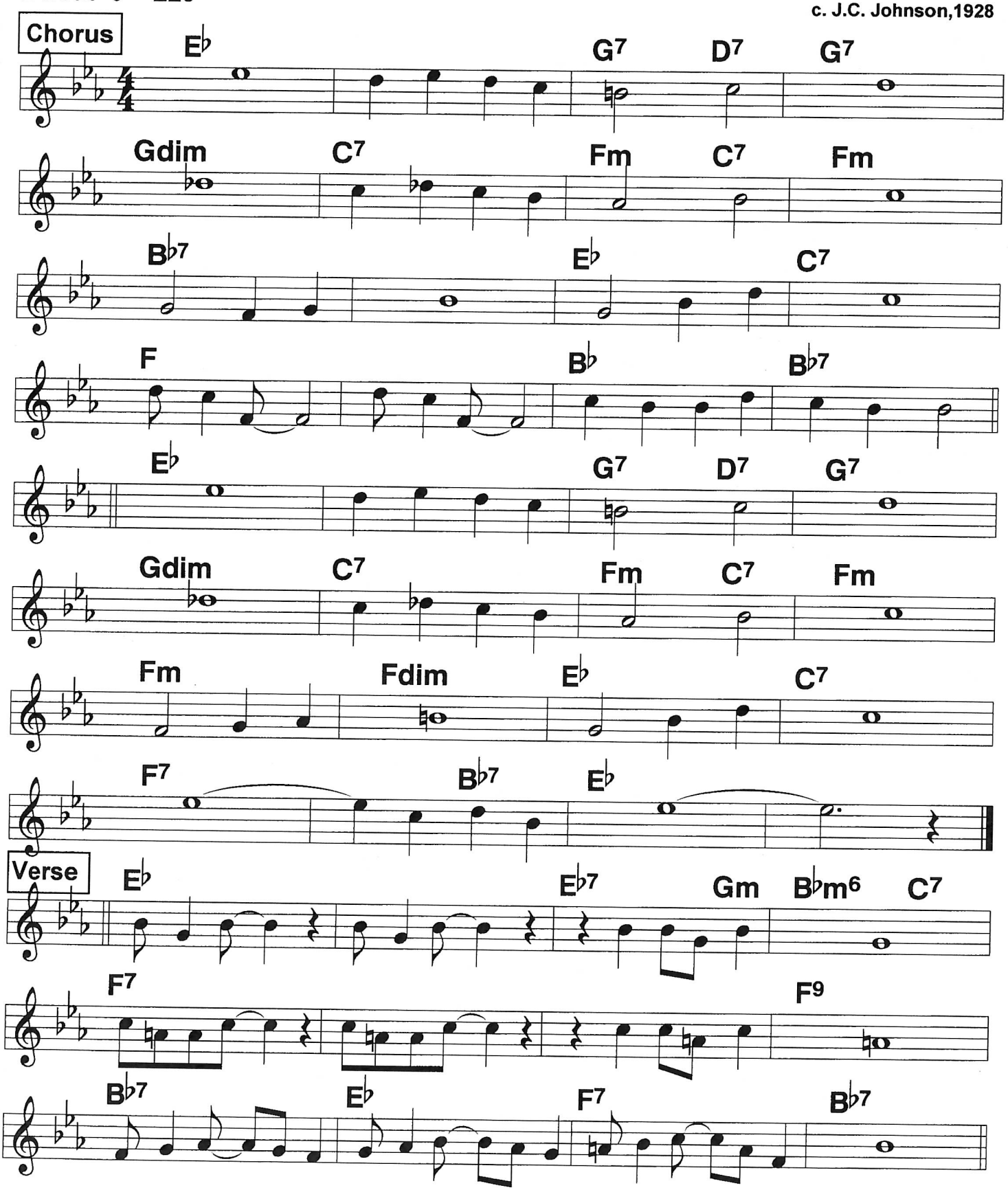
E♭7 | A♭ | A♭dim | E♭7 | A♭

A♭

E♭7 | A♭ | E♭7 | A♭

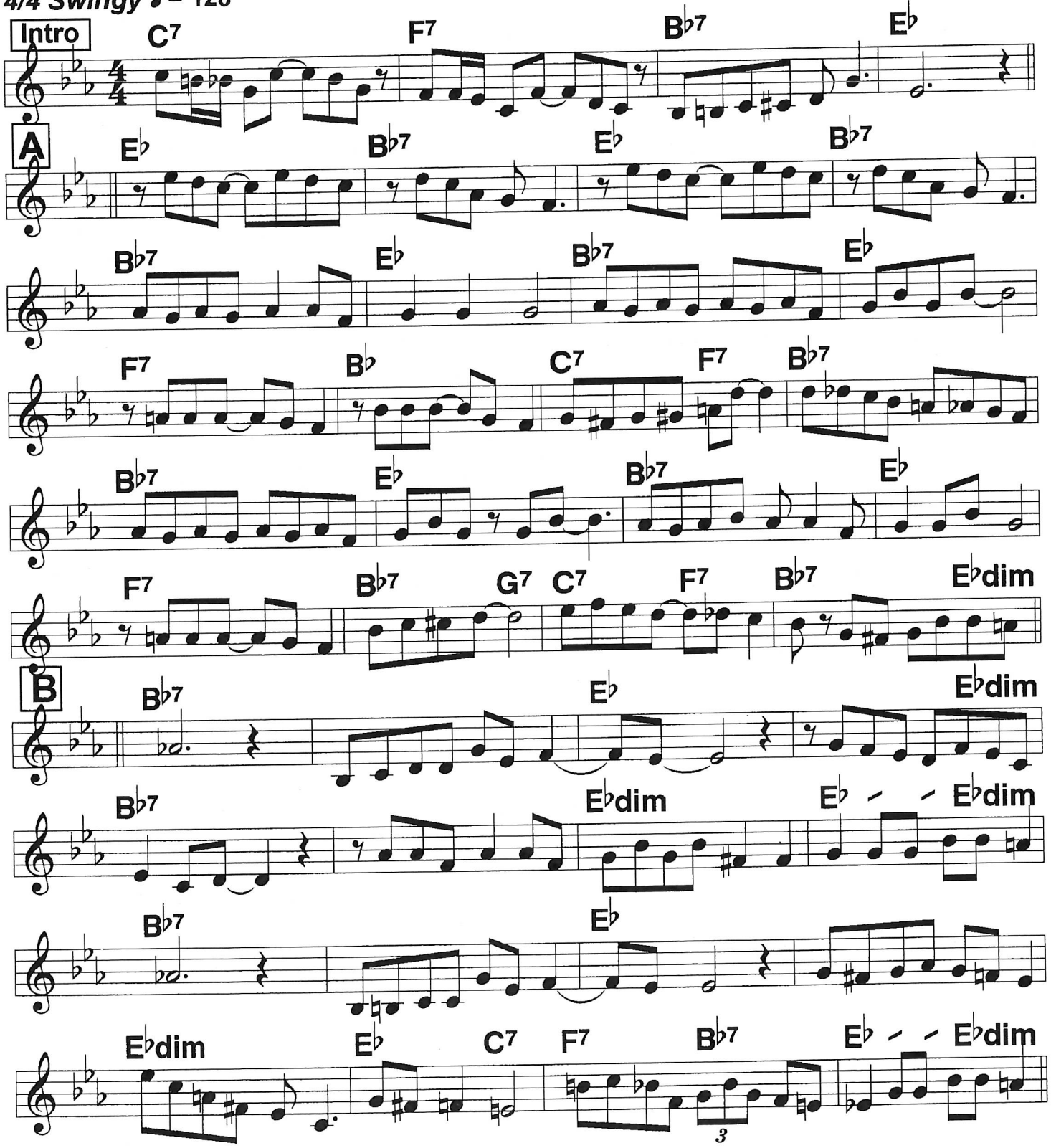
When

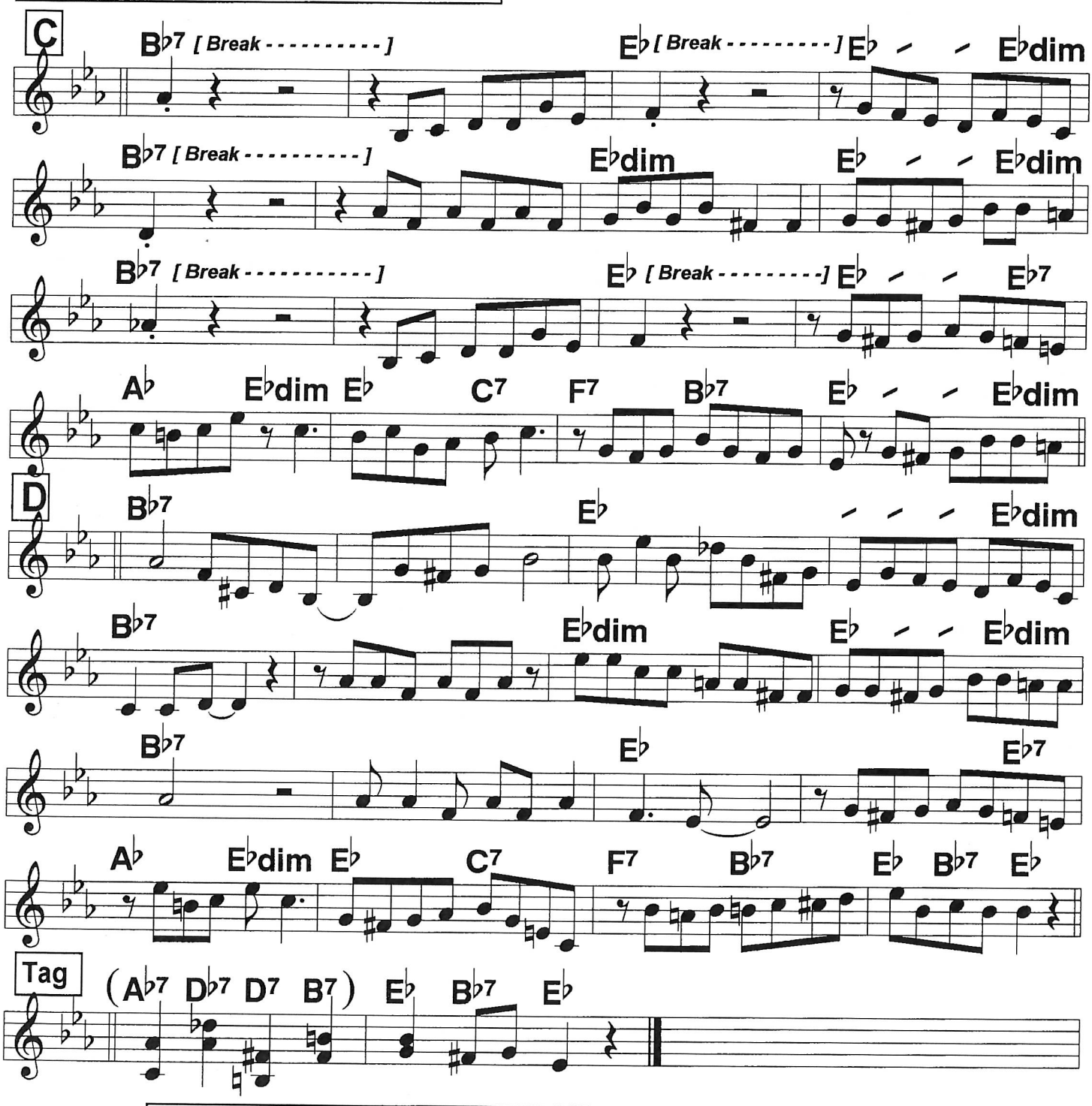
2-beat ♩ = 220

Bix w/Whiteman '28;
c. J.C. Johnson,1928

178 Where Did You Stay Last Night (1)

The complete record

King Oliver '23

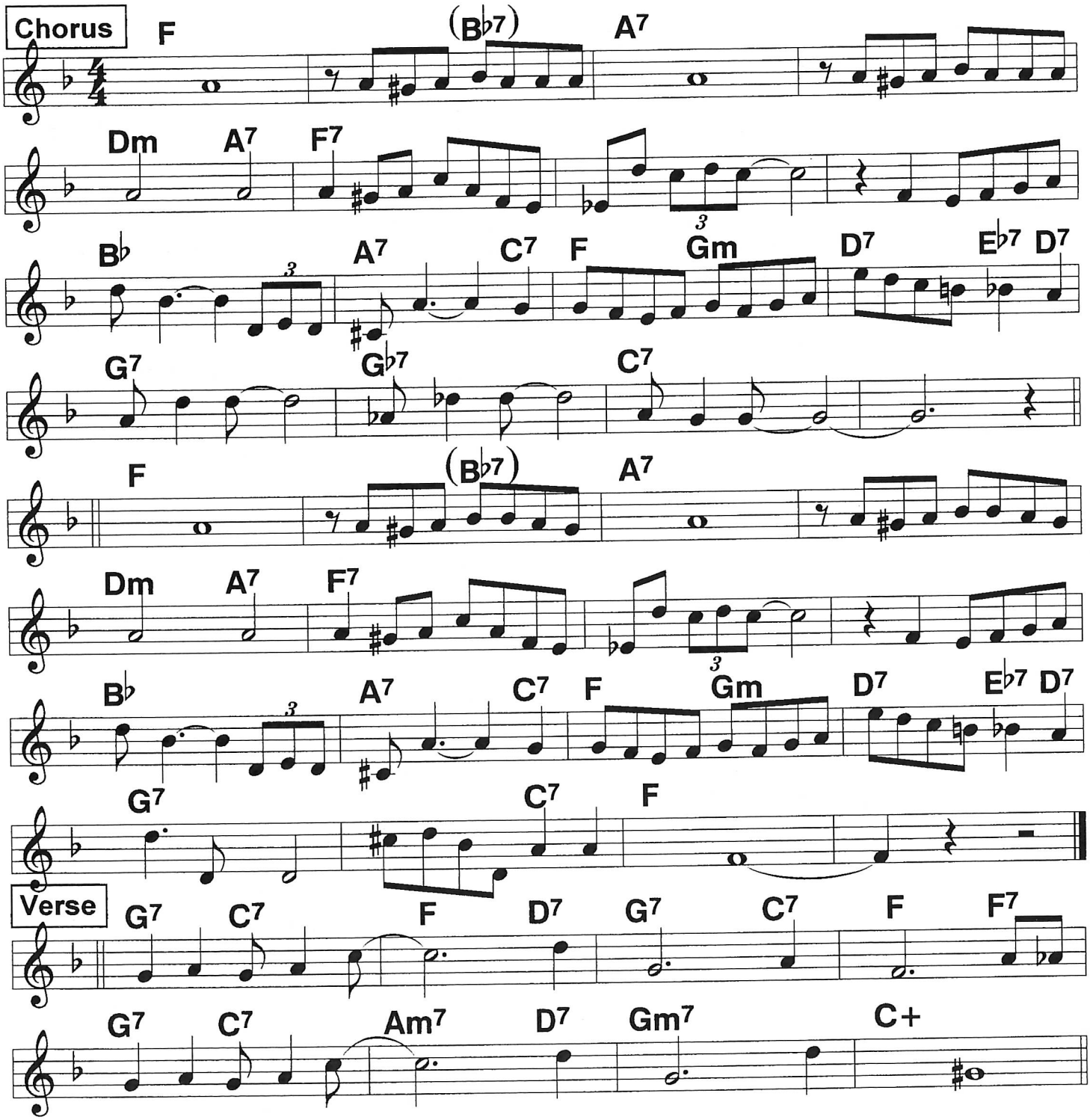
4/4 Swingy ♩ = 128

Where Did You Stay Last Night (2)

Solos (record has Clarinet breaks)

Routine: The record is short. To extend it, solo on C, a different instrument taking the breaks each X, Band jam D 1-2 X, then D as written w/tag.

Why

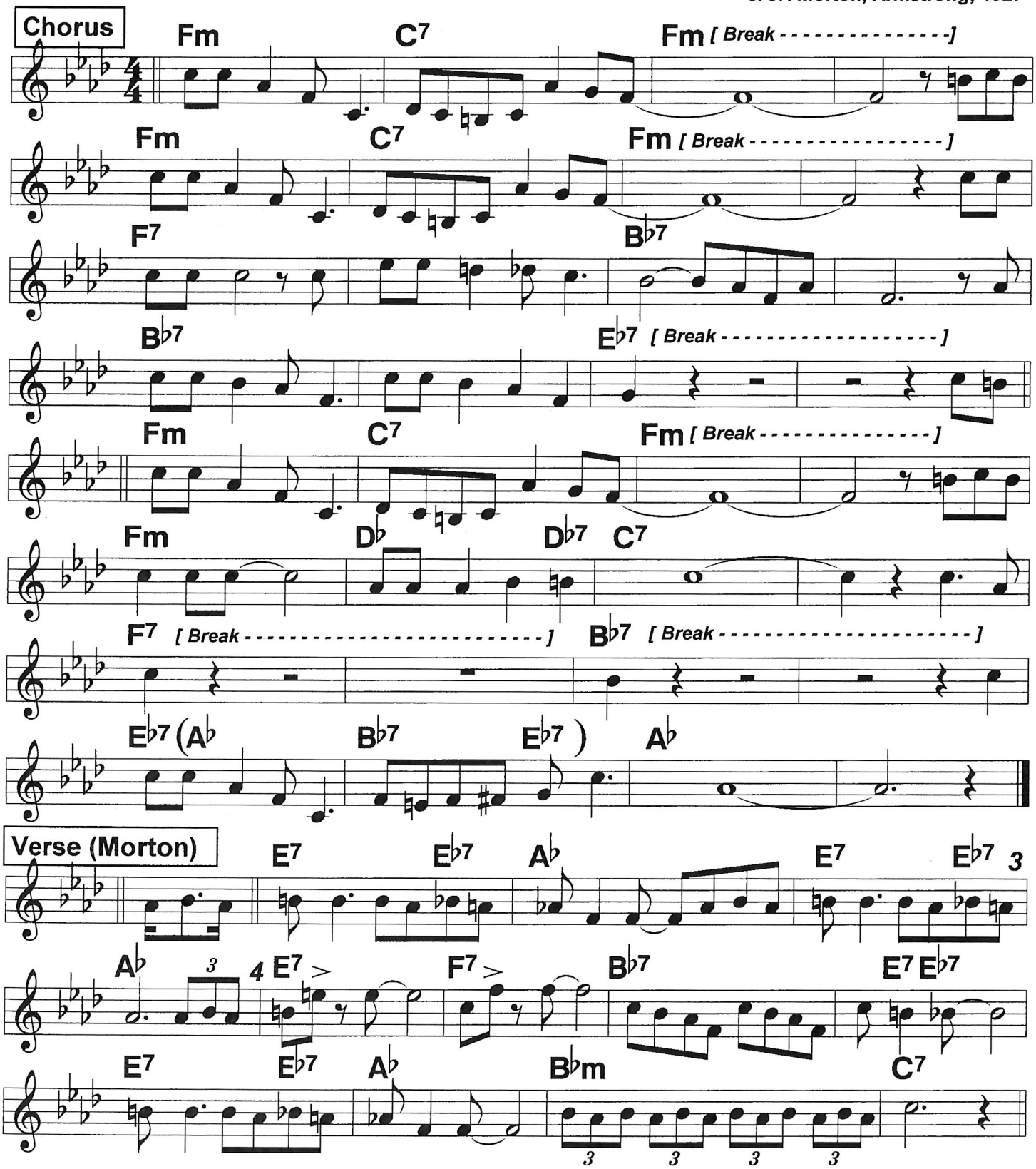
From 1/23/40 record. Melody adjusted to phrase lyrics correctly. Morton sings Verse in F, chorus in Eb. Verse notes are book. Tune stands on its own, and vocalist probably will need a different key, so it's left in the book key

4/4 ♩ = 118

c. Morton, 1938

Wild Man Blues

4/4 ♩ = 94
JRM ♩ = 156

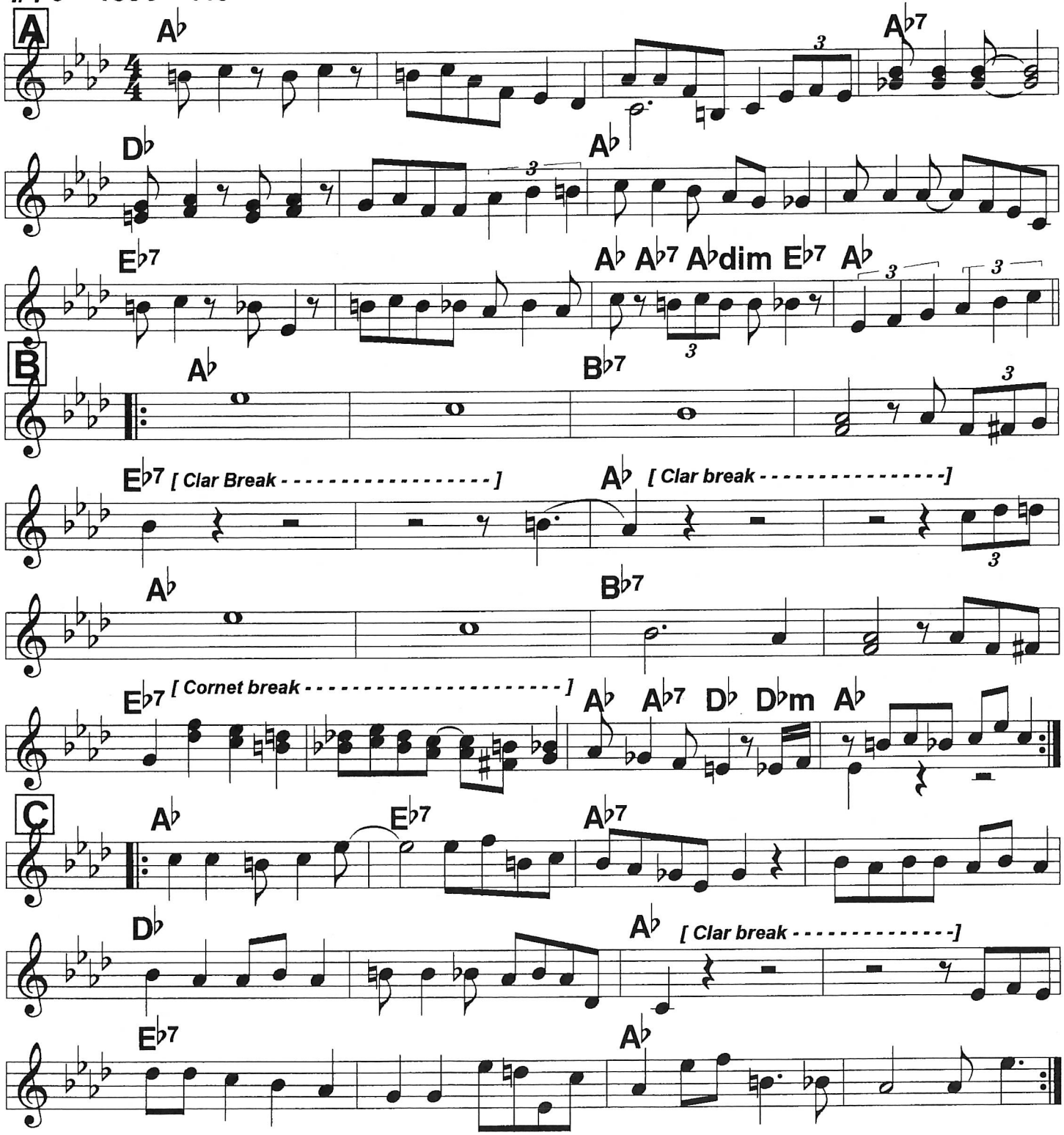
No definitive melody on the records; sheet music not found.
This is a construction

c. JR Morton, Armstrong, 1927

Notes: Breaks are part of the tune, but placing is optional.
Verse is optional. Heck, all the notes are optional!

Working Man Blues (1)

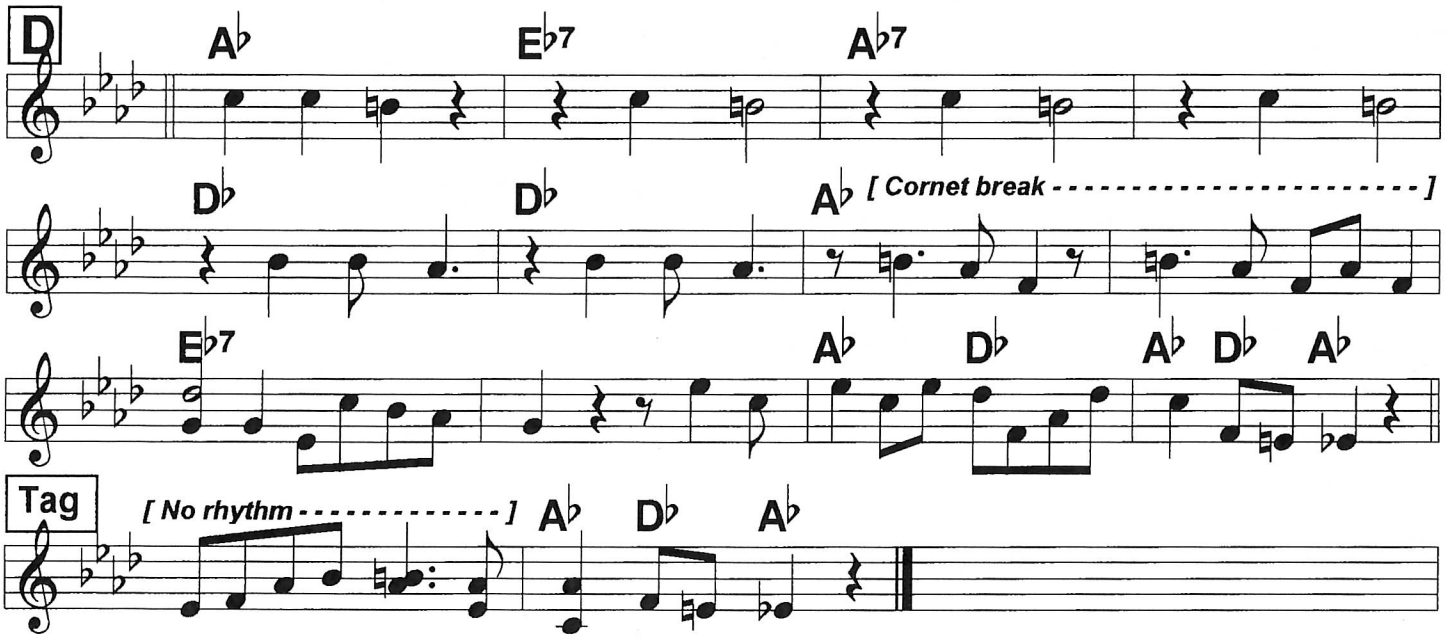
Mainly 1st version, some from record 2, which is slower

4/4 ♩ = 156 ♩ = 118

King Oliver '23

Routine: A, B B, C C, solos on C 2X each, C C C D

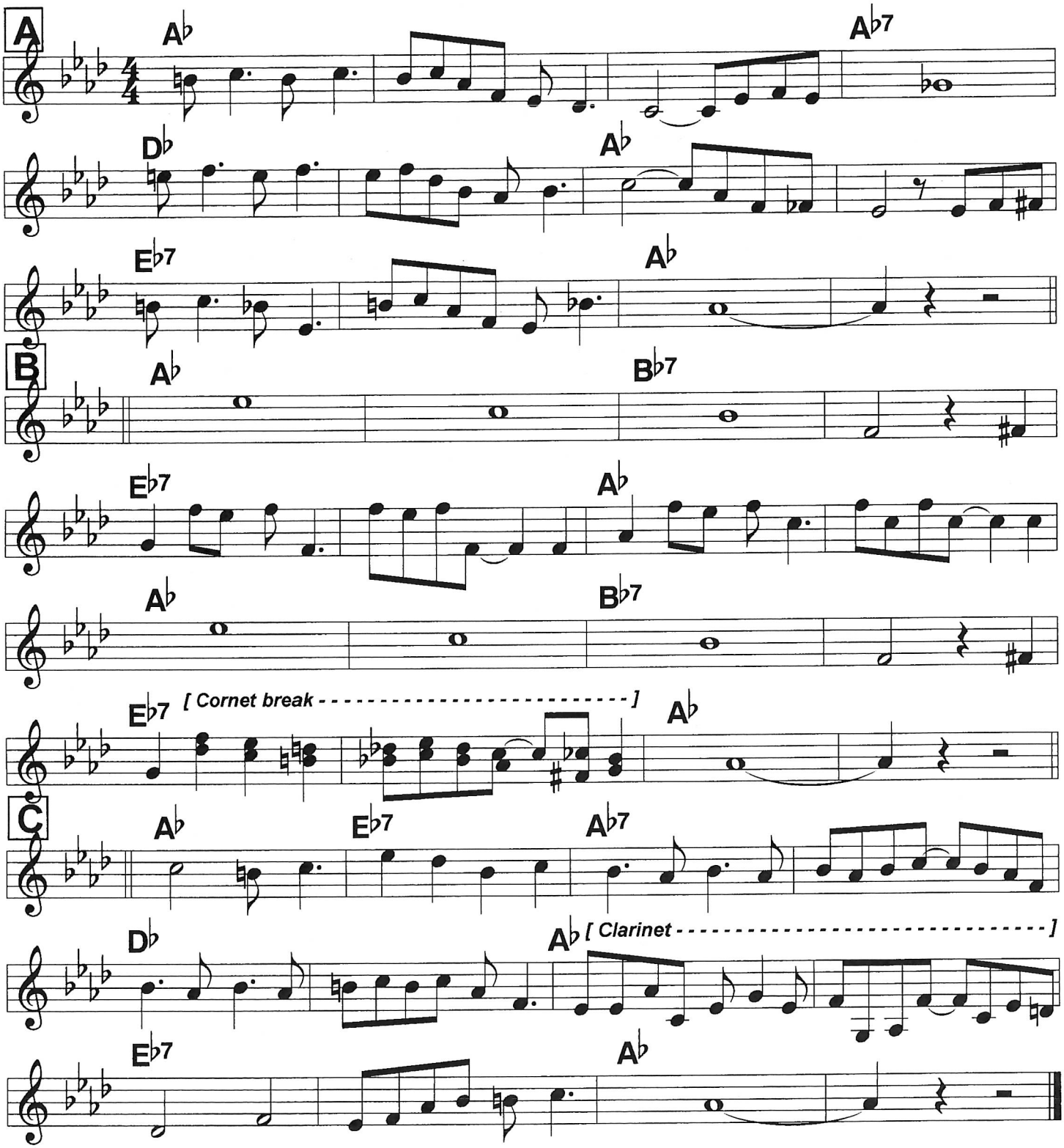
Working Man Blues (2)

Armstrong plays 1st 6 bars over the band, which is playing an impression of the melody. His lick isn't on the 2nd record.



Working Man's Blues (Copyright)

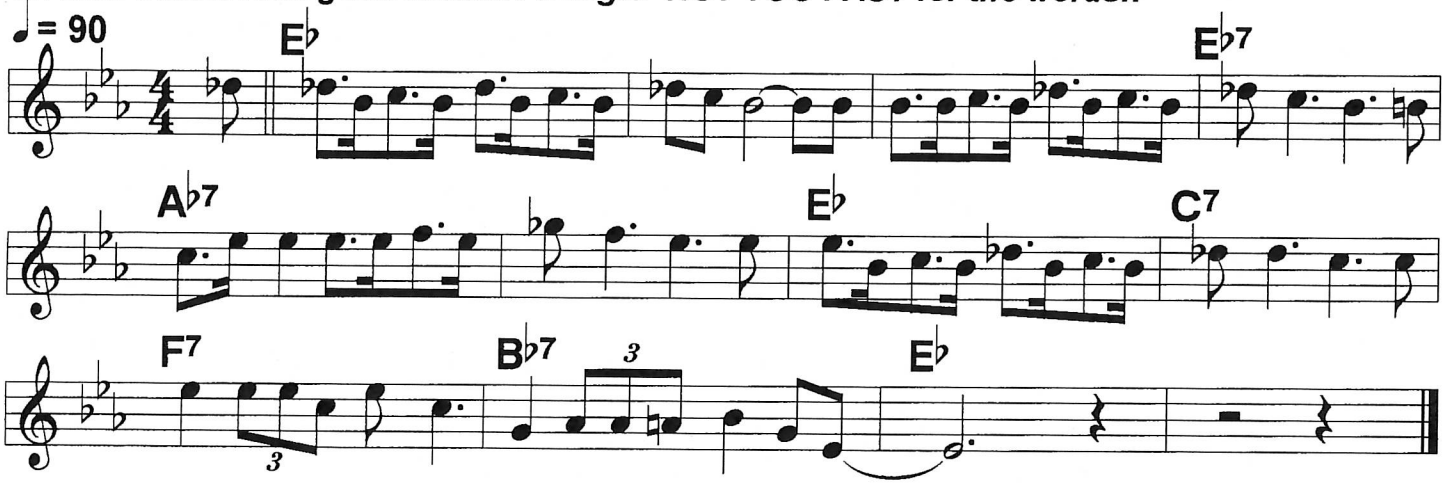
The Copyright submission sheet; orig. Bb. Chords from records

c. Oliver, 1923

Wild Women Don't Have the Blues

IC's 1st (7/24 Paramount) record is in G, 2nd (4/11/61) in Eb. No other 78 records. She phrases all over the place. Here's a starter set.

Ida Cox, '24.
c. ??

♩ = 116

Slowish blues. Also good shuffle / boogie--NOT TOO FAST for the words!!

1. I hear those women ravin' 'bout their monkey men,/ a-
'Bout their triflin' husbands and their no-good friends,/
These poor women sit around all day and moan,
Wondering' why their wanderin' poppas don't come home,/ but
Wild women don't worry,/ wild women don't have the
blues./// /// Now

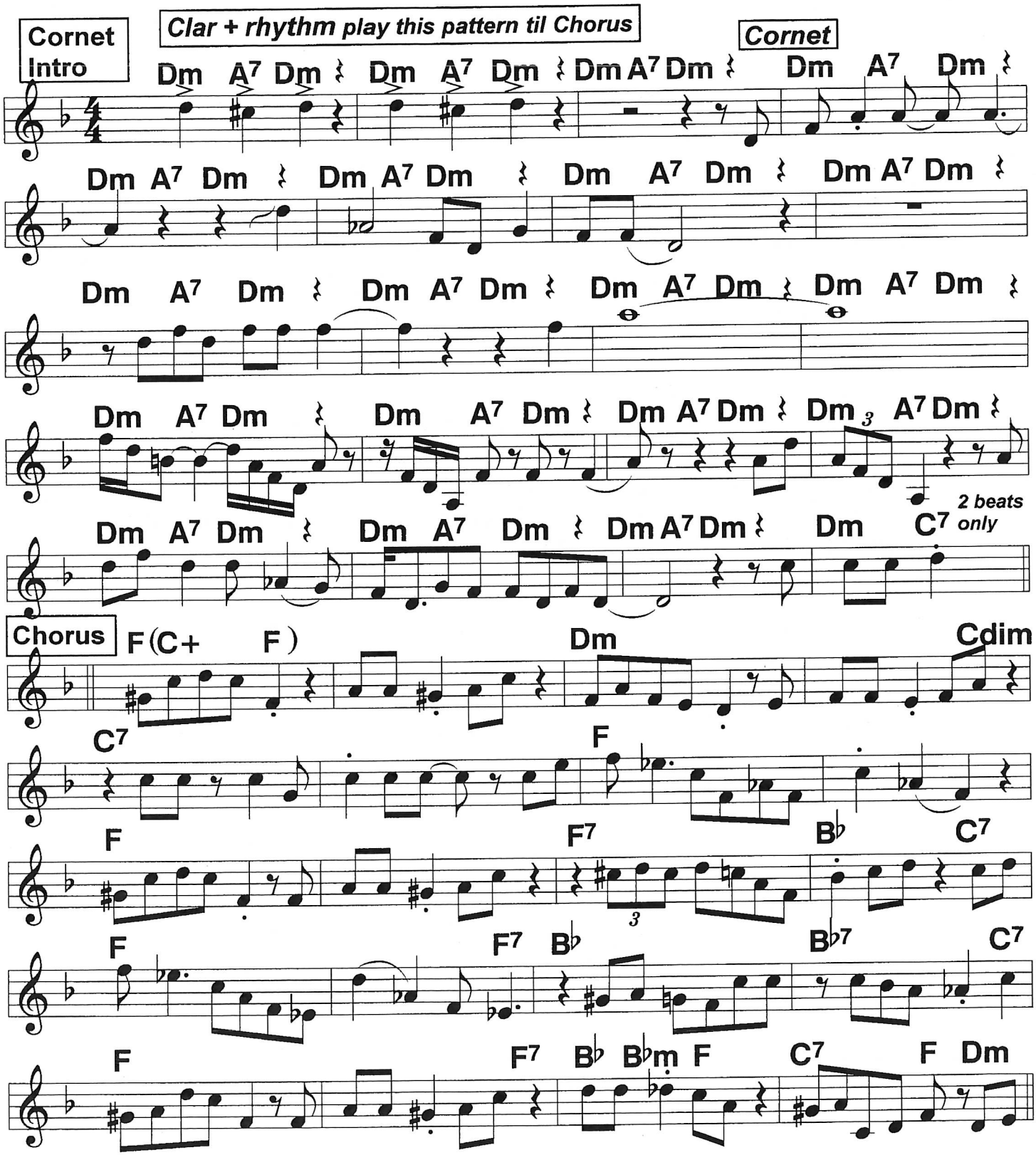
2 If you've got a man don't ever be on the square,/ 'cause
If you do he'll have a woman everywhere./ I
Never was known to treat no one man right, / I
Keep him working hard both day and night,
Wild women don't worry,/ wild women don't have the
blues./// ////

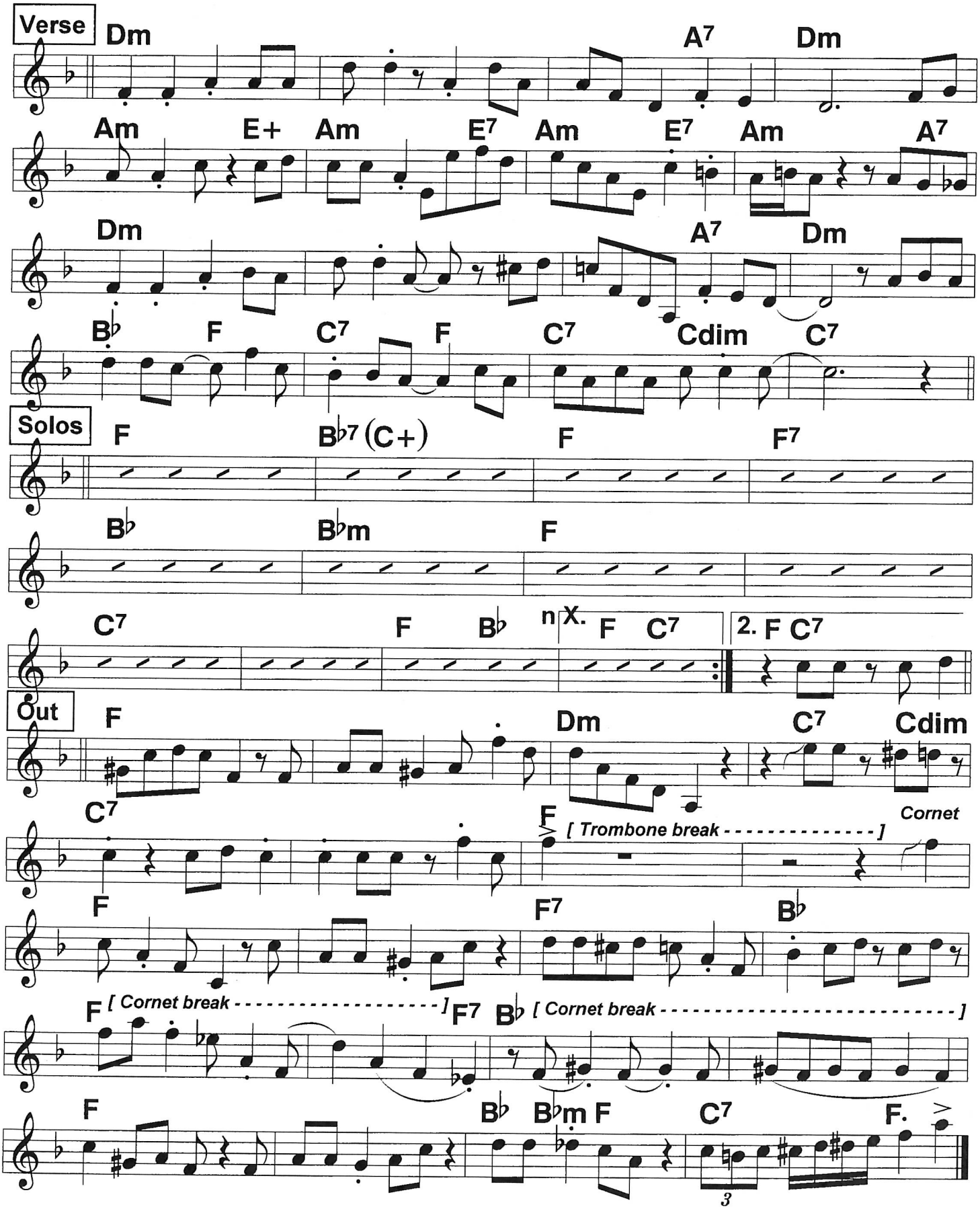
3. I've got a disposition and a way of my own. When my
man starts kickin' I let him find another home. I get
Full of good likker, walk the streets all night,
go home and put my man out if he don't act right,/
Wild women don't worry,/ wild women don't have the
blues./// // You/

4. Never get nothin' by being an angel child./ You
better change your ways and get real wild./ I'm
Gonna tell you somethin', I wouldn't tell you a lie,/
wild women are the only kind that really get by,/ cause
Wild women don't worry, wild women don't have the blues./// ||||

183 Yes I'm In the Barrel (1)

4/4 ♩ = 146

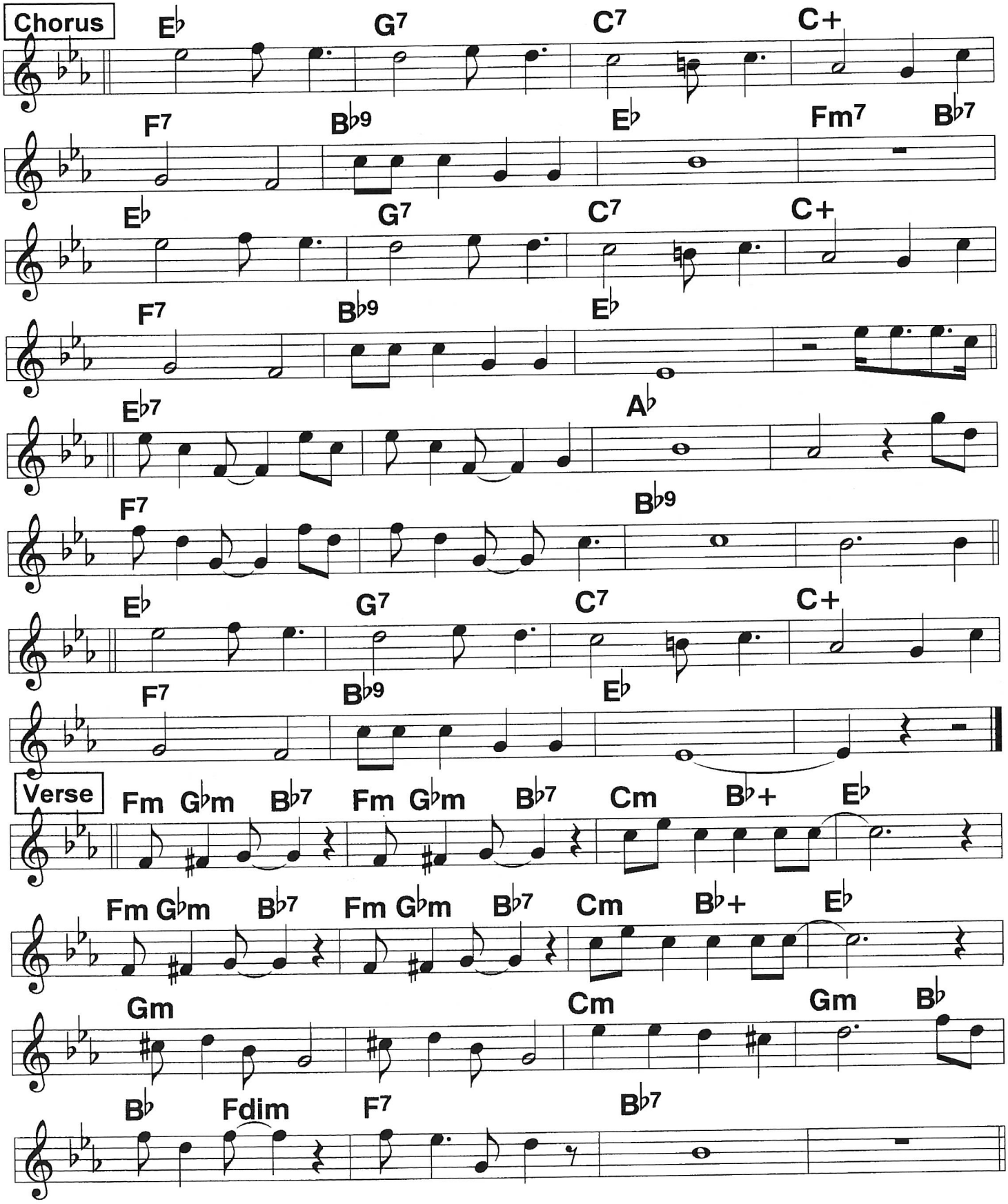
Hot 5 '25
c. Lil Armstrong, 1925

Routine: Cornet (muted) solo intro (You don't have to play LA's notes); Chorus, Verse, solos 1-2X each, Out (sudden ending)

Yes I'm In the Barrel (2)

184

You Don't Understand

♩ = 204 (CW)
2-beat ♩ = 168 (JPJ)

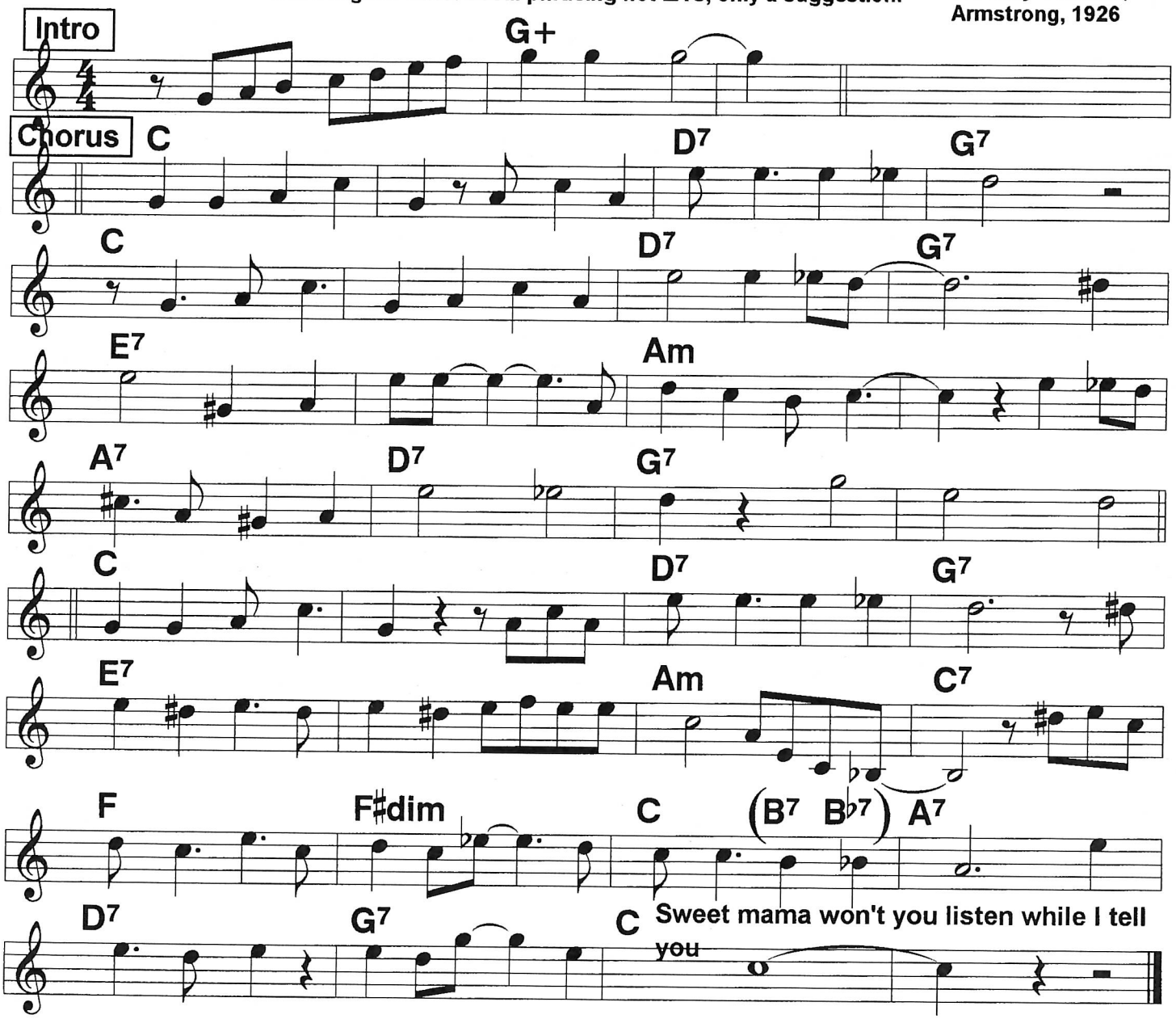
Chorus from vocals on 11/18/29 Johnson & 11/19/29 Clarence Williams records; vary greatly from music

Bessie Smith '29;
c. Cl. & Spencer. Williams,
James P. Johnson, 1929

You Made Me Love You

(When I Saw You Cry)

4/4 ♩ = 196

Adapted from the record. Sometimes played in Bb. Play it like a regular tune. Vocal phrasing not LA's, only a suggestion.

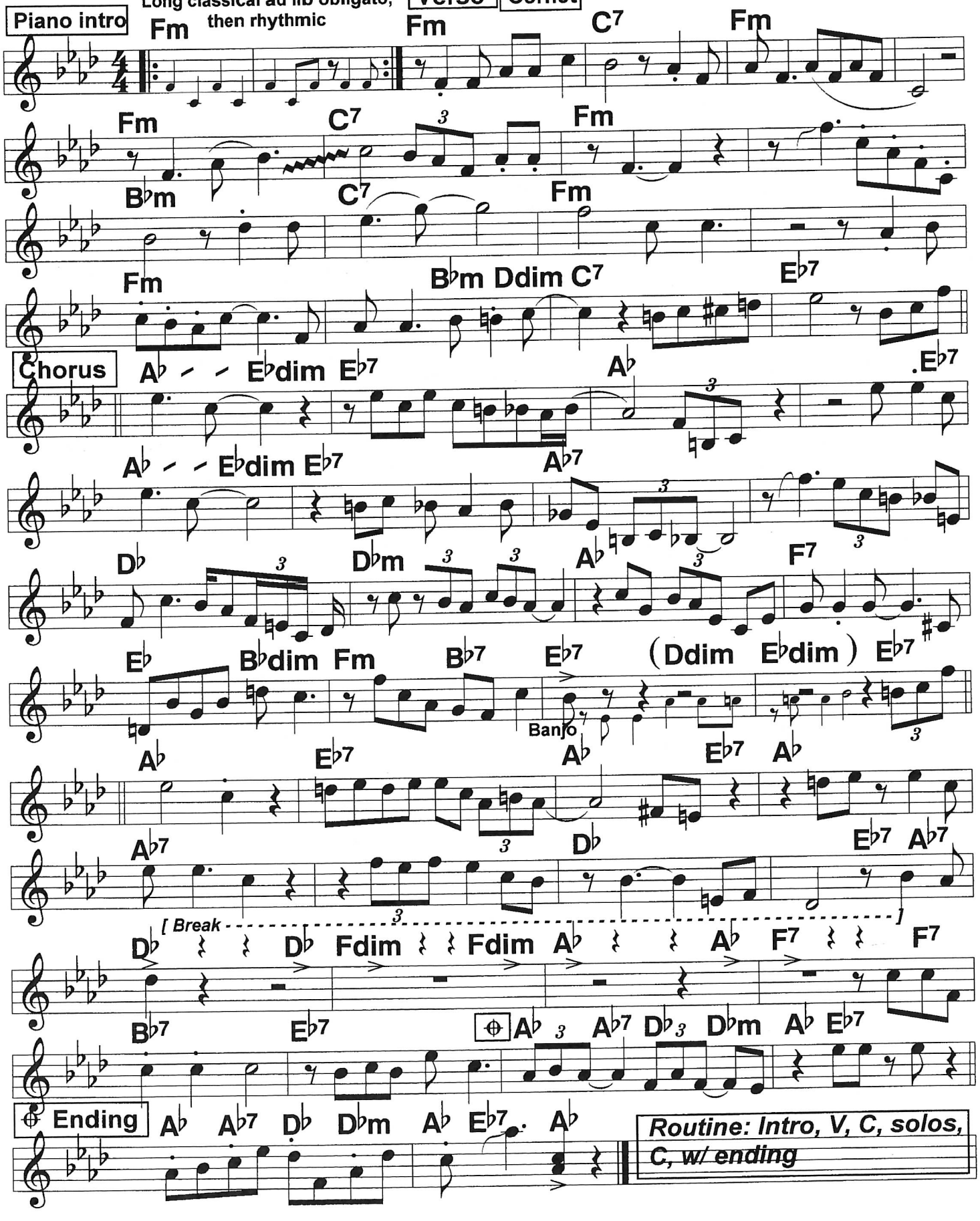
Armstrong Hot 5 '26; c. Percy Venable, Armstrong, 1926

|You made me love you/ when I saw you cry. ////
|I didn't know till I saw tears in your eye. ///That
You're just like a baby// as sweet/ as can be.// And you
Made me want to kiss your tears a- way.// (my little darlin')///

|Love made me hurt you dear once when I spoke so cross.// And to
Make/ you for- give me I will try/// /// You
Made me sad but in a way I'm glad/ I'm glad to be now// 'Cause you
Made me love you when I saw you cry.///| ||||

186 You're Next

4/4 ♩ = 120

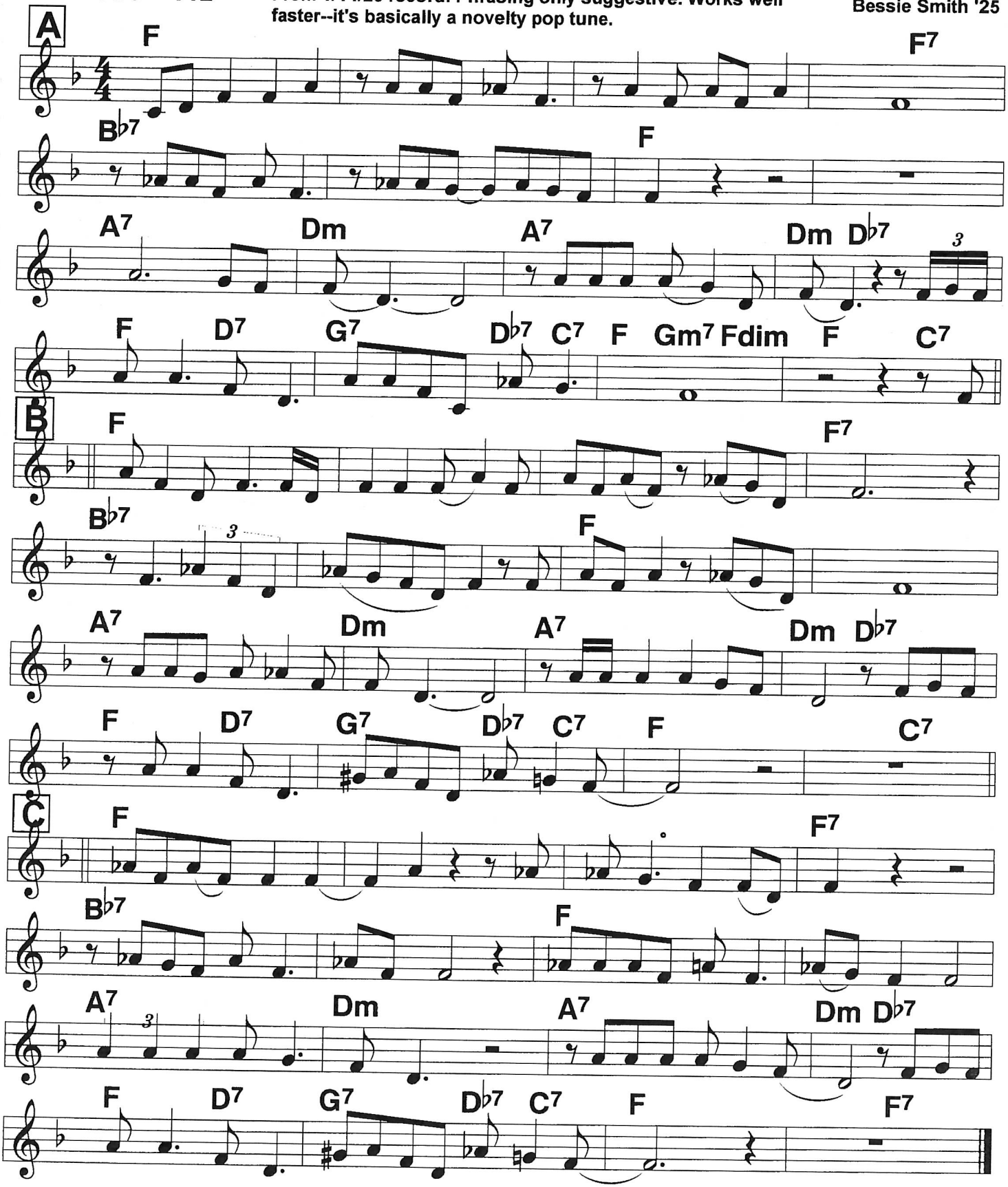
Armstrong Hot 5;
c. Lil Armstrong, 1926

Piano intro — Long classical ad lib obligato, then rhythmic — Verse — Cornet

Routine: Intro, V, C, solos, C, w/ ending

You've Been A Good Old Wagon

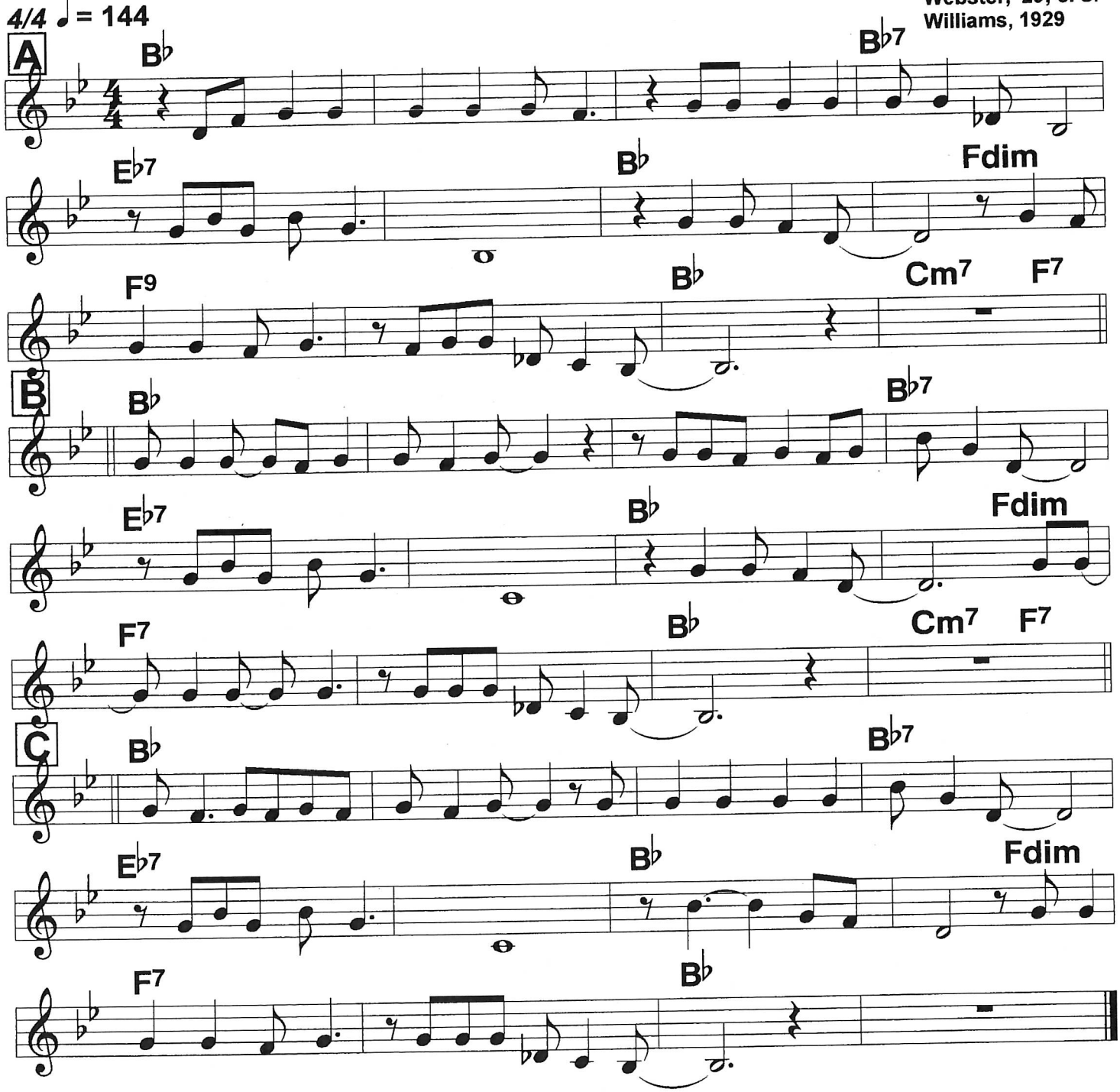
BS
4/4 ♩ = 79 ♩ = 112

From 1/14/25 record. Phrasing only suggestive. Works well faster--it's basically a novelty pop tune.

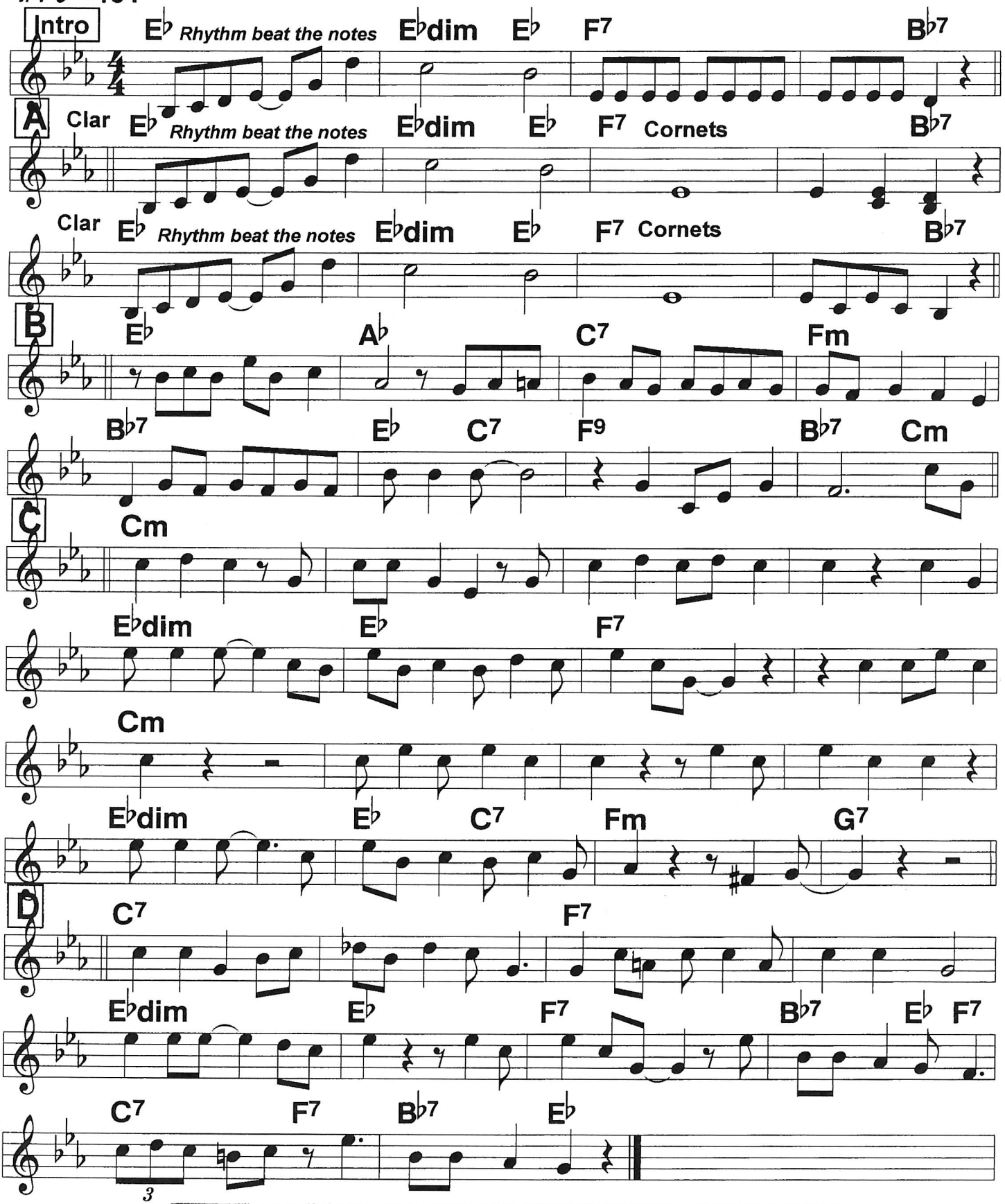
Bessie Smith '25

Routine: Band, V 1 2 3, solos, v. 4

188 You've Got To Give Me Some

From BS 5/8/29 record. Many variations, these are the main ones.

Bessie Smith, M. Webster, '29; c. S. Williams, 1929

Zulu's Ball

King Oliver, '23

4/4 ♩ = 184

Routine: Intro, A B C D, A B C D, Solos on D, C D (D)

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Page Map

[Basic tempo of tune.]
Ballad, Fast, Bouncy
[Tempo parameters; only suggestive, but try first, because they are realistic.]

[How tune ought to FEEL.]
Hooch tune, Smooth, Plaintive

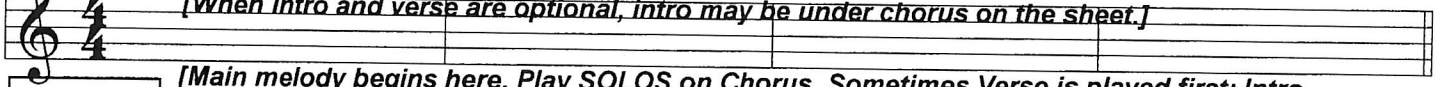
Bix; c. Quicksell, 1927
[who did it; c.(omposer) Date]

♩ = 40
♩ = 320

Intro *[By entire band]*

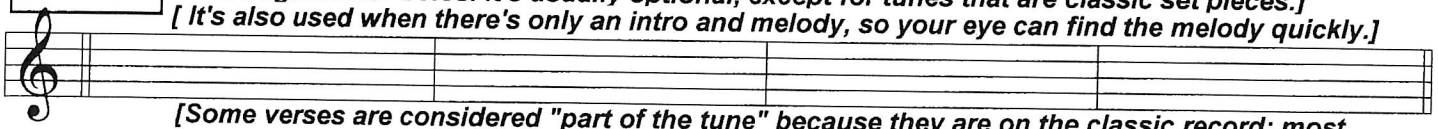
Trumpet Intro *[Trumpet or lead horn only. If no chords, it's a solo, no rhythm]*

[When Intro and verse are optional, intro may be under chorus on the sheet.]



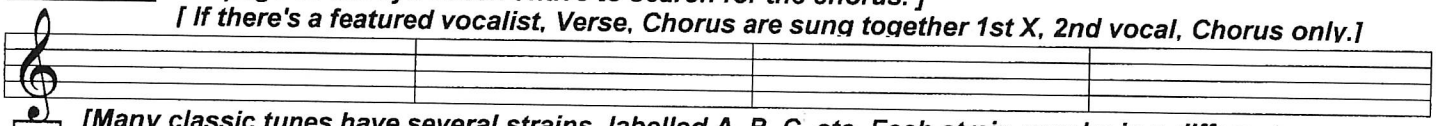
Chorus

[Main melody begins here. Play SOLOS on Chorus. Sometimes Verse is played first; Intro may be above the Verse. Sometimes Chorus is played first, then Verse, Chorus (or solos), Verse again after Solos. It's usually optional, except for tunes that are classic set pieces.]
[It's also used when there's only an intro and melody, so your eye can find the melody quickly.]



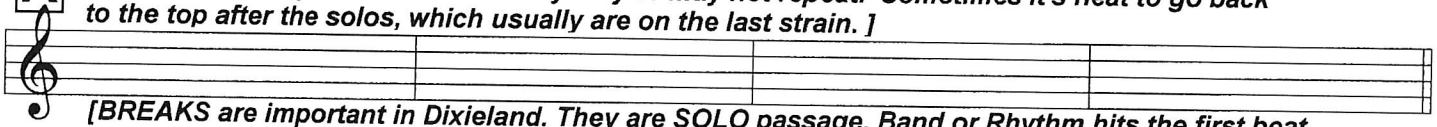
Verse

[Some verses are considered "part of the tune" because they are on the classic record; most are optional add-ons. The good ones add to the variety of the tune. A verse with no particular musical or "classical" value may be omitted from the sheet. Verse is usually at the bottom of the page so the eye doesn't have to search for the chorus.]
[If there's a featured vocalist, Verse, Chorus are sung together 1st X, 2nd vocal, Chorus only.]



A

[Many classic tunes have several strains, labelled A, B, C, etc. Each strain may be in a different key. They are all part of the tune. They may or may not repeat. Sometimes it's neat to go back to the top after the solos, which usually are on the last strain.]

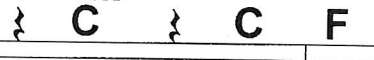


B

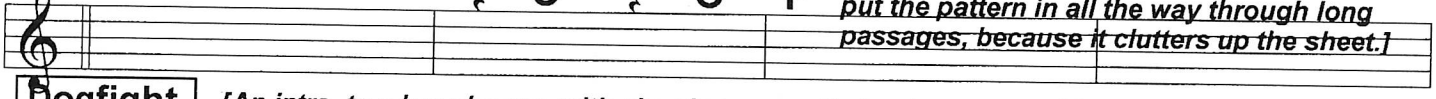
[BREAKS are important in Dixieland. They are SOLO passage. Band or Rhythm hits the first beat chord sharply, soloist improvises something. Breaks may occur any place in a tune, aften are fixed.]

C *[Clarinet Break - - - -]*

Off-beats

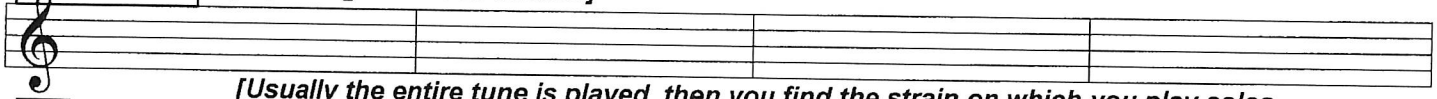


[Play off-beats until told otherwise. I don't put the pattern in all the way through long passages, because it clutters up the sheet.]



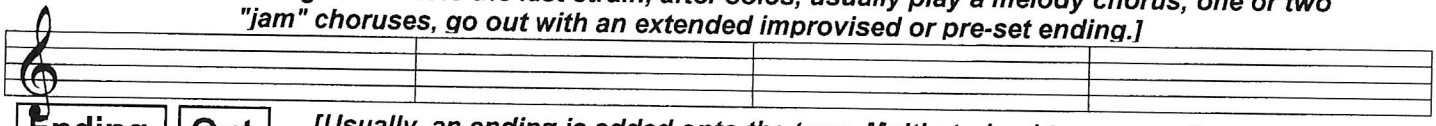
Dogfight *[An intro. to a key change, with chord changes that get you smoothly into the new key.]*

Interlude *[A passage between strains.]*



C **Solos**

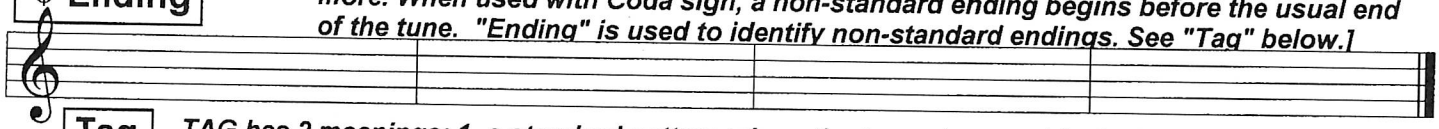
[Usually the entire tune is played, then you find the strain on which you play solos. Usually it's the last strain. If it's not the last strain, you'll usually play some other strains, then go out. If it is the last strain, after solos, usually play a melody chorus, one or two "jam" choruses, go out with an extended improvised or pre-set ending.]



Ending **Out**

⊕ Ending

[Usually, an ending is added onto the tune. Multi-strained tunes usually use a "Double" or "Extended" ending that begins 2 bars before the end and extends 2 bars more. When used with Coda sign, a non-standard ending begins before the usual end of the tune. "Ending" is used to identify non-standard endings. See "Tag" below.]



Tag

TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.
2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

"ROUTINE:" Instructions are usually self-explanatory, but note that an instruction such as A A, B B, A, C C ignores ***Repeat signs.***